# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.

There was considerable curiosity to see Mr. Booth's revival of The Apostate at the Fifth Avenue Theatre last Friday evening, and the house in consequence was crowded throughout. So far as the star's impersonation of Pescara is concerned, the event proved gratifying; but Richard Lalor Shiels' tragedy is such a turgid, debasing work that it aroused a feeling akin to resentment in the breasts of many of the spectators. But younger playgoers who had not seen Booth in the role of the treacherous and malignant Spanish Count viewed the performance in the light of a treat.

The old play of The Apostate is a web of horrors. In grotesque and fantastical villainy the character of Pescara is like a wild nightmare. He is the Governor of Grenada during the Inquisition, and he spends his time plotting revenge against Hemeya, a Moor, who is his successful rival to the heart and hand of the fair Florinda. There is no sounding the depths of this creature's depravity. From the moment of his first entrance on the scene until his death in the final act there is not an instant that he is not giving rein to his diabolical predilections. Mr. Booth played the part with marvellous skill. Indeed, he was too realistic in his exposition of Pescara's scoundrelism, for he succeeded in making himself absolutely repugnant to the audience. He was the embodiment of lustful malevolence, the essence of malicious deceit. As Booth's Iago is the type of polished villainy, so may his Pescara be pronounced the type of vice in its rougher, less attractive aspect. His facial expression—always wonderful—in this characterization was really startling in its fidelity. At times the actor's face seemed to be the mask of a fiend. Booth's admirers were glad to witness his Pescara.

But they are not anxious to be thrilled and unnerved by it again.

The role of Hemeya abounds in fustian declamatory passages, which make it effective in the hands of a lusty actor like Charles Barron. He met with better success than in any previous effort during the Booth engagement, and he was once called before the curtain. Alfred Hudson had splendid chances in the role of the noble old Moor, Malec, but he slurred them all over aggravatingly. Charles Kent was wretchedly bad, and imperfect as well, as Alvarey. The only female part in the play is an old-fashioned creature, Florinda, who spouts silly sentiments and talks something like Clarissa in Samuel Richardson's last-century novel. Annie Clarke could not galvanize Florinda, although she tried very hard. The Apostate was very well staged. The scenery and costumes were new and for the most part correct.

At the matinee Saturday Mr. Booth played Don Cæsar de Bazan to a house crowded with ladies. In the evening The Apostate was repeated before another large audience.

* * *

On Monday, when Mr. Booth played Richelieu, there was a slight falling off in the attendance at the Fifth Avenue. Still there were not many vacant seats in the house. No performance during this notable engagement has awakened greater enthusiasm. The well known "points" of Mr. Booth's impersonation were applauded liberally, while his masterful delivery of "The Curse of Rome" called forth loud cheers. In Richelieu the star is pre-eminent. No other actor who essays the role of the crafty Cardinal can be compared with him. They are as pigmies beside a giant. In many respects this is the ripest of Booth's many impersonations. There is exquisite art in his every movement, the indication of a broad and keen intellect in the delivery of every line. Bulwer's play *per se* is a rather stupid and stilted work. But Booth's acting of its hero illumines the whole piece and breathes into it naturalness and strong human interest.

The support was more satisfactory than usual. George Parks, who is generally hard and amateurish, gave a fair performance of De Mauprat. But the best work of the evening was done by Edwin Arden, who played Francois with intelligence, earnestness and force. Mr. Arden is the most promising member of the Museum company. Charles Kent was an acceptable Baradas, and Alfred Hudson a fair Joseph. Ian Robertson dressed and made up King Louis superbly, but from some cause his voice was well-nigh unintelligible. Elizabeth Robins made a graceful Marion de Lorme. Miss Clarke is somewhat past the age when she can look such a young and interesting creature as Julie de Mortimer. All that experience can [illegible] Miss Clarke achieves. But some other [illegible] are necessary to occupy the position of leading lady in support of a tragic star with a wide repertoire of standard plays.

On Thursday and Friday evenings The Fool's Revenge will be given, and on Saturday night the star will be seen as Petruchio and Shylock. For Monday, Tuesday and Wednesday evenings of next week both Ruy Blas and Don Cæsar are to be represented. Performances of Richard III. and The Iron Chest will conclude the Booth engagement. Sam'l of Posen Curtis is to follow in his new comedy, Spot Cash.

* * *

Robert G Morris' skit, The Kindergarden, was presented to an overflowing house at the Third Avenue Theatre on Monday night. Dead-head friends of the author and the players were numerous in all parts of the house. As a clean and clever variety entertainment, The Kindergarden is worthy of more than passing notice. An impecunious person, styling himself a Professor, persuades an Irish widow to set him up in a Kindergarden. He promises to make a fine lady of her without the use of books. The Professor is in love with the widow's pretty daughter and her mother's bank account. With the pupils the Professor is enabled to indulge in a mild travisty of the Lyceum School of Acting. Nearly all the fun and specialties are crowded into this school scene—the second act.

As Philander Montmorency St. Duchesne, the impecunious, Stanley Macy was grotesquely comic. Mr. Stanley is a promising comedian. J. W. Caffrey, as the Grinder, the Professor's shadow—a silent part—was very amusing. Ada Deaves played the Irish widow, Mrs. Magee, and sent the audience wild with her dancing. She is a woman of remarkable versatility. Rillie Deaves threw aside Madison Square emotion, and did some very neat variety turns. The Deaves girls, in a dude and dudine song and dance, and as two Chinese maidens, were especially good, and were repeatedly recalled. Lydia and Emily Yeamans divided honors with the Deaves sisters. Which couple received the most applause it would be difficult to say. Emma Yeamans as Jimmy Turnip, a street gamin, was pert and saucy and very natural. Her sister brought down the house with one or two of Braham's songs, sung by permission. The Yeamans girls contributed their full share to the liveliness of the evening. A flower-basket apiece was sent them over the footlights.

Little fat George Bruening, one-time Buttons in The Rajah, was one of the hits of the piece. His work was principally pantomime, but it told upon the risibilities. The ludicrousness of an exit secured him two recalls on the scene. Dan Williams, as a Spanish cigar-dealer, in love with the widow, was satisfactory; but his dancing was much more so. Fill up parts were satisfactorily assumed by Misses Cohen, Martin and Leith.

As we have said, The Kindergarden is a clean and clever variety entertainment. There is nothing in it that is coarse or vulgar. Clever specialists have made it a "go," and the most finicky people can attend the performance without fear of being shocked. Mr. Morris has not yet succeeded in writing an enduring play, but his Kindergarden, so long as it has such apt pupils as those we have mentioned, will hold its own with the peculiar American farce comedies that have of late years become so popular with the fun loving public.

* * *

Gus Williams had a good sized audience at the Grand Opera House on Monday evening. The play of Captain Mishler, as we have lately noted, is now much improved, so that it admirably answers the dialect comedian's purposes. Mr. Williams' Captain Mishler pleased the spectators immensely, and they were alternately laughing and applauding him. His songs were especially well received. Of the company surrounding Mr. Williams the more capable people are Messrs. King, Holmes and Griffith, and Misses Waldron and Griffiths. The jolly Troubadours in Three of a Kind will be the next attraction at this theatre, beginning on Monday.

* * *

A very large and appreciative house attended the representation of May Blosom at Niblo's Garden on Monday. There was no sign of the threatened injunction, Messrs. Miner and Mallory having settled their differences during the afternoon. The cast of the play is nearly the same as it was at the Madison Square Theatre. Miss Cayvan is the heroine still, and she passes through the various trials and griefs of the fisherman's daughter with a lavish exhibition of emotion. Miss Cayvan's acting met with hearty recognition from the assemblage. Joseph Wheelock's Steve was intensely pathetic, and the roseate Maginley copiously shed his radiance over the large stage as Old Tom Blossom, May's *pater*. Forrest Robinson played Richard far better than it was played by the original, Walden Ramsay. The scenery was that used at the Home Theatre. May Blossom will be followed at this theatre on Monday week by the big minstrel organization of Thatcher, Primrose and West.

* * *

Tony Pastor's Theatre presents an excellent bill this week for the edification of its patrons. The *piece de resistance* is Maloney's Raffle in which J. J. Sullivan appears with very comic results. The proceedings are further enlivened by Billy Birch, who is as big a favorite as of yore; Hilda Thomas, the refined vocalist; Duncar the Ventriloquist and Tony Pastor himself.

* * *

The Bunch of Keys had a rousing Monday night house at the People's Theatre. Mr. Boswer and his partners in the manufacture of mirth and merriment delighted the audience, and there was laughter almost unceasing from the beginning to the end of the sprightly entertainment. Michael Strogoff comes next to this place of amusement.

* * *

The benefit to the attaches of the Union Square Theatre on Monday—when Three Wives was acted for the last time—netted a neat sum. Tuesday night the theatre was closed in order to give the mechanics time to put in the new Mackaye chair. Last evening (too late to review in the current issue of THE MIRROR) the drama A Prisoner for Life, adapted from the French by Louis Nathal, was produced with the principal members in the cast.

* * *

The Private Secretary at the Madison Square is piling up the figures of its run. The 150th representation is in near proximity. The attendance maintains a steady and profitable average, and the company will continue to amuse New Yorkers and visitors to New York for many a night.

* * *

Adonis at the Bijou is now speeding on toward its 200th performance. It has already surpassed the longest run of any burlesque produced on this side of the water. Mr. Dixey keeps freshening the dialogue, introducing a new line here and a bit of eccentricity there, so that the visitor who drops in at intervals to pass an evening with the clever comedian and his pleasant companions is sure to find something new that will tickle his sense of the humorous.

* * *

Julius Cæsar is drawing better audiences to the Star, than Francesca da Rimini did. Barrett's Cassius is admired by many of the playgoers and the tragedy receives a really impressive performance at the hands of the rest of the cast. The Lyceum scholars in the Forum scene make it evident that they are terribly in earnest, and it must be confessed that their intelligent action contributes to the excellence of the representation. On Monday Browning's Blot in the 'Scutcheon will be acted by Mr. Barrett and his company for the first time here. It will be preceded by an adaptation by Captain Thompson of Gringoire christened in its English dress, The King's Pleasure.

* * *

The burlesque of Ixion, deferred twice, was positively announced for last night at the Comedy Theatre. The preparations have been of a more elaborate character than is usual at this house.

* * *

Victor Durand, although the receipts have been quite large, will be taken off at Wallack's on Wednesday next, and Impulse substituted. The company have been rehearsing that play for some time. Mr. Wallack will appear in the cast.

* * *

The prosperity attending McAllister's Legacy at the New Park is incontrovertible proof of the deep popularity which Messrs. Harrigan and Hart enjoy. Their unpremeditated move up-town has fetched along the same amount of patronage. We firmly believe that if these local wizards were to establish a place of amusement amid the rocky fortresses of Shantytown they would conjure after them the same large band of admirers and patrons.

* * *

The last performances of Love on Crutches are being given at Daly's Theatre. The charming comedy has met with well-deserved success. On Saturday night the long promised revival of Farquhar's old comedy, The Recruiting Officer, will take place. Nearly all the favorite artists of the organization will participate in the representation. New and accurate scenery and dresses are promised by the management.

## The Musical Mirror.

The Carleton English Opera company, of which so much has been heard from provincial quarters, made its appearance at the Fourteenth Street Theatre Monday night before a large audience in Offenbach's La Fille du Tambour-Major, rather awkwardly entitled The Drum-Major's Daughter. The performance was certainly a pleasant surprise. We were not altogether prepared for the high grade of excellence discernible in every department of this production. The material of which the company is composed has been selected with great care, and the result is a well-balanced and thoroughly efficient organization. Although no great amount of money has been lavished on dresses and scenic accessories, the representation surpassed in point of artistic merit anything that McCaull has given us at the Casino, or, in fact, that we have seen in this city in a long time. No doubt the reason for this superiority is found in Mr. Carleton's direction of the troupe. He combines with his managerial functions the taste and intimate knowledge of every detail and requirement which are the attributes of an experienced and gifted artist.

Dora Wiley is the prima donna of the troupe. As Stella, the heroine of the opera, she acted with a good deal of archness and sang with a clear, true voice whose flexibility showed good training. Miss Wiley's pronunciation, however, is very indistinct. She ruined the coachman's song in the last act by rendering the words utterly unintelligible. Any kind of pronunciation will do in grand opera, but to the full enjoyment of opera comique a complete understanding of the lines is absolutely essential. Jessie Bartlett-Davis, who appeared as Griolet, looked very charming in her drummer-boy's dress, and her rich contralto was heard to advantage in the concerted pieces as well as in the several solos belonging to the role. Mrs. Davis has a pretty face and fine teeth. Perhaps this is her reason for smiling incessantly. Her speaking voice is rich and melodious, but her accent is provincial and of the commonplace order. Rose Beaudet is a capital *figurante*. She is unequal to the vocal demands of even so unimportant a character as Claudine. Clara Wisdom looked in sooth a stately Duchess Della Volta, but there was not in her manner any trace of the days of the noblewoman's early opera bouffe career.

Mr. Carleton is unquestionably the best singer enrolled among the representatives of light and comic opera. His training and experience on the grand opera stage make his present line of endeavor mere child's play. His strong voice has lost none of its delightful quality—on the contrary, it seems to grow better with use. As the romantic young officer, Captain Robert, he was graceful and picturesque. If W. H. Clarke, the basso of the company, can sing and play as well in other roles as he does in that of Monthabar, the drum-major, Mr. Carleton may be congratulated on having secured a treasure. His voice is rich, sonorous and of great compass. F. Risdale did excellently the small part of the Innkeeper. Richard Golden was very mechanical and not at all funny as the old Duc Della Volta. This a role in which Mazieres or Howson—those foremost representatives of senility in opera bouffe—would delight. The opera was very neatly mounted, and costumed nicely, if not expensively. The entrance of the Austrian troops into Novara was quite effectively done. The chorus is large and the women are not only good-looking, but able to sing.

* * *

The Standard Theatre was formally dedicated last Thursday night. Some special ceremonies were gone through with successfully in the presence of a good-sized house. Miss Seebold is singing the part of the Prince. Preparations are making for the production of Gasparone. The event is set down for a fortnight hence.—Apajune is drawing very fairly at the Casino. Aside from Francis Wilson, who has elaborated the Prince into an irresistibly funny characterization, the cast isn't parcularly brilliant.—At Koster and Bial's Louise Searle, Lottie Elliott, Frank Egerton, the Caron Family and a Viennese ballet troupe are furnishing an enjoyable bill this week.

## London Gossip.

LONDON, Jan. 17.

The most freely discussed topic in London theatrical circles this week is Mr. Burnand's remarkable article in the *Fortnightly Review* on "The Stage." In this article he makes extravagant statements as to the immorality of the stage, its pernicious associations and influences, and its danger as a calling to any girl of pure morals not born and bred to it, but leaving the atmosphere of home to breathe that which, according to Mr. Burnand, is most disastrous. Now there is an old adage that "the truth should not be spoken at all times," and another: "Then if not the truth nothing should be spoken." There is no doubt that much of what Mr. Burnand says is painfully true. On the other hand, it is true of any public calling in which a delicate, refined young woman leaves the sanctity of home to seek her bread. Mr. Burnand had best go further and say that to face the world at all means to be largely thrust among pernicious associations. A woman was intended to be tenderly nurtured in order to fit her to graciously fill the duties of the wife and, above all, the mother. This, alas! is not always to be compassed by all women. I am of the opinion that this sort of thing is bad enough at its best. Three blessings are much to be desired by all young women: personal beauty, genius, and financial independence enough at least to preclude the necessity of the young woman having to make her living out of either her beauty or brains entirely. To teach a girl to be liberally enough educated to add to her income, is a good idea at all times. Personal beauty is a wonderful lever to enable men to discover genius in its possessor. Mr. Hollingshead, of the Gaiety Theatre, says in a recent interview anent Burnand, that "many young ladies have married, and married well, from the Gaiety boards, and that they make good wives." He resents the imputations against the stage as being "a sink of iniquity." And Mr. John Hollingshead has certainly had plenty of experience and should be an authority. But earning her own living robs a girl in some measure of her femininity, and even though she preserves her dignity and nobility to a large degree, contact with a hard, pitiless world in any public avocation leaves an impress of hardness of heart and independence which savors of masculinity. But if she must earn her living, then let her education be liberal, so that she may choose her field of labor. Men are better for "roughing it;" women are made of daintier clay. The stage is as good—no better, no worse, but as good—as any avocation. If a girl is disposed to behave herself, she will do it on the stage as well as off. If she is bad she will carry on intrigues, under her family's very eyes, in the very drawing room where she is most jealously guarded. I know that the stage is largely peopled with women whose lives are a hundred times purer than the majority of their audiences.

At all events, it is in exceptionally bad taste, to say the least, in Mr. Burnand a well-known writer of burlesque and comedy, to attack the morals of people who have materially contributed to his financial prosperity. It is time he were soundly rebuked for an attack which I consider, in my humble judgment, not only unmanly, but positively brutal. As far as the social position of the stage goes, it is much as it makes itself. The fact that in its ranks there may be depraved women largely contibutes to its own shutting out from good society; for; unfortunately, people are usually classed with the company they keep. But when men and women in the dramatic ranks are good as well as clever, it is proven that they are treated well in society. There is a great deal that is nauseating in the attempts of so called stage reform.

Apropos, the labors of the Rev. Stuart Headlam seem to be defeating themselves in the Church and Stage Guild. His latest proteges are the young ladies of the ballet. If his object is to combat the evils of the ballet, then his efforts are praiseworthy. If, on the other hand, he proposes to throw the protecting cloak of the Church over objectionable performances, then he had best close at once. In any case, to class the ballet on an equal footing, socially and mentally, leaving morality out of the question, with the stars of the profession, is an obvious absurdity, and has done much to take from the dignity of the Church and Stage Guild in its reunions. It is bad taste, and will never earn professional gratitude.

Speaking of gratitude, managers of theatres are often shown but little of it, as also are actors, by the very audiences they seek to please. A few nights ago, during a performance of The Private Secretary, Mr. Hawtrey's attention was drawn to the fact that in one of the boxes some small boys seemed unable to see the play. As soon as he could get off the stage he sent a little note to the occupants of the box, politely suggesting that if they could not see comfortably the "house" box was at their service. The female (for she was certainly not a lady) who received the note spitefully tore it up, saying: "That is my answer to Mr. Hawtrey." I should stigmatize such conduct as worthy of the region of Seven Dials.

Seven Dials suggests necessity for cleansing, and in its train we have soap. Miss Fortescue buds out as a testimonial writer, and lauds up the virtues of a well known soap. The Strand actors and soap reminds me that some new Turkish baths, much liked by actors, are being started in the basement of Lancaster House, Savoy, near the Strand, and where the Savage Club holds forth. These new baths are cheap and comfortable, with no stairs to mount, and being patronized so largely by actors, will draw the other bathers thither who love to look at "those dreadful play actors." "Where is your pew, dear girl?" said a jolly rector to a New York girl once. On her telling him the location near his pulpit, he said: "Ah! that is well, I will look you up during the collection, for I like to know where my fair feminine sinners sit" So say we all of us.

The Savoy still flourishes with its genuine Pirates of Penzance matinees, while Gilbert and Sullivan are reported as hard at work on a new comic opera to be Japanese in theme. They expect to have it ready for production by February or March. The music is to be more elevated in type even than Princess Ida.

Speaking of Music, Marie Roze this evening creates a new role in a new opera at Liverpool, the composer of which goes from Paris expressly to conduct.

Music, whether of the opera or the concert-room, always attracts refined audiences. Howard Paul, mindful of this fact, re enters the profession on the 26th, in giving a musical and dramatic evening at St. James' Hall. On the previous evening, Sunday, 25th, he gives a supper party at his chambers, numbering his guests from the brightest literary and musical people in the West End.

Now that the Christmas holidays are well over, the "Pops," or Monday popular concerts, are under full swing. It is surprising the cheapness of admission fees to the best musical treats in London. Indeed, the popularity of any one of the music-halls is due to the number of songs given, rather than to any other portion of the entertainment.

Music hall artists often rise to very great positions in higher ranks. One of London's favorite comedians next to Grossmith is Arthur Roberts, whose career as a music hall artist was most brilliant. He began the world as a lawyer's clerk, and nothing was further from his mind than the idea of ever being a comic music hall singer. As a lawyer's clerk he got two pounds a week, and on this he married. One evening he sang a comic song at an amateur concert, at which was present the manager of an East End music hall. He was offered an engagement; others followed, he all time retaining his clerkship, until under his assumed name of Arthur Roberts he had made a furore in the music-halls of London, even the sweller ones of the West End giving him great prestige. At last he gave up the clerkship. Then followed openings in Christmas pantomimes. Mr. Roberts has only been before the public six years, and now he commands his own terms. After this, who shall say that the music-hall stage has not its legitimate dramatic uses.

A. W.

## The Giddy Gusher.

It affords me great satisfaction to see that the law, in a burst of philanthropical activity, is shaking up the druggists like one of their own phials. There's no profession outside of burglary that is so magnificently remunerative. I don't know the market price of steel jimmys and dark-lanterns, but when I see my dear old friend, Mrs. Duzenberry, get this prescription from Dr. Socketoor for $5—

Tinct. Juniper, oziii. ʒz.
Ex. Sach., izi.
Aqua Pura, 4ziii. ℿ.

send it over to Pillbuilder and Binder and pay $1.75 to get it put up, it makes me mad. She could go around to the corner saloon and get it for 15 cents, with a few drops of Angostura and a bit of lemon peel and one of the barkeeper's choicest shakes thrown in—the old fool!—and there are about 97,000,000,000 just like her about town.

* * *

Perhaps it's for the good of mankind that these sons of mortars and pestles adulterate, dilute and tamper with their drugs. It may be a blessed thing for the patient that when some goose of a doctor intends to fire into the system half a pound of calomel or a pint of prussic acid, that his intention is frustrated by the plaster-of-paris the druggist has mixed with the mercury and the Croton he has dumped into the acid. It has been my profit and pleasure to know intimately several chumps of doctors—doctors who enjoy what is called a large lady practice; doctors who fly 'round in broughams, get all the way from $4 to $10 a visit, sit in a nicely darkened room for fifteen minutes and hold some old lady's palm and look at some old granny's tongue; hear the latest direct from the seat of trouble; prescribe some simple thing the patient has in the house, perhaps, but with a Latin name it has to be bought at a drug-store.

* * *

When Socketoor shakes his head and scowls at his watch while he holds Maria's hand and says, "Tut, tut, tut—this is taken in time," and writes a prescription in which she sees she's taking those powerful drugs, Cassica Marilandica and Omus Europea, to be followed by a pill at bedtime of Rhu Rhaponticum, the blamed fool is properly scared at her critical condition; whereas a dose of senna and manna and a rhubarb bill, prescribed by her cook, would seem idiotic—but all the same in the end.

* * *

One of the leading physicians of this town, who has planted millionaires with much profit, gets into a communicative frame of mind with me occasionally. I got into his coupe to drive up town with him the other day, and every time he pulled his hat off on Fifth avenue to a lady he told me a story. This one was Madame ——, husband the rich banker of that name. She was worth $5,000 a year to my informant. Nothing the matter with her but nerves. He was giving her chloral by the bucketful. He had no idea when it would stop; thought she'd bring up in a rosewood bit of furniture early in the Spring. This young lady in blue was Mrs. ——. Nothing the matter with her but nerves. He had her under treatment from year's end to year's end. Called on her bad weather; fair weather she called on him. She was taking something regularly, but hadn't taken an ounce of medicine during his administration—but was, with great attention, swallowing tri-daily doses of syrup tinctured with cinnamon and annisette—and was rapidly recovering. There was an army of these cases on the street, and an elegant stock of numbskulls undergoing treatment for a variety of troubles in which medicines were of no avail.

* * *

Its lovely to get among a crowd of women and hear them brag plaintively of their several woes, and describe the various performances of their practitioners. Your brutally truthful Gusher loses caste when she confesses she never had but five visits from a doctor in her life, and never took but two doses of medicine—was never "under treatment," and don't know what being delicate means—is the toughest sort of a citizen—has the digestion of an ostrich—can go four days without seeing a bed and come up smiling the fifth to go bury someone—the widest-awake party in town. She attributes her condition in a great degree to scepticism. She don't believe in law, and has never had her nervous centres disturbed by the tanalizing, botherations of suits and cases. She don't believe in creeds, and her soul has had a tranquil time, leaving the beyond to forces she feels certain contemporaneous human nature knows nothing about. She don't believe in the usual sort of doctrines the least little bit, and in consequence she feels like a kite with a paper tail, and is jollier than the Chinese baby down in Mott street.

* * *

There is only one member of the Æsculapian fraternity she has a hearty admiration for, and a degree of confidence in. It's a pleasure to write about the dear little man, and that which she is about to say she says as a favor to any sick friend who survives reading this Gusher and wants to consult a physician before tackling another.

It's several years ago that John Duff was taken very sick and tried several physicians. The regular practitioner has a charming point of etiquette on which he stands and lets a patient bleed to death if he happens to have severed an artery rather than tie it up, after hearing that in the earlier stage of the trouble Dr. Screwzendriver had been called in and had not yet been dismissed. Therefore, the astute John didn't say that he had had another doctor and sampled every drug in Delluc's Pharmacy. He just said, when a quiet, unobtrusive little man, as little like a doctor as a man can be made, entered the room: "Now, Doctor, I'm in awful pain, and I want relief as soon as I can get it." It appears to me the usual needle in the proverbial haystack would be a daisy job to locate alongside finding an ache in the mighty Governor. But the little doctor listened round the broad back, and harked over the tremendous expanse of front, and announced that on the northeast side of some remote organ there was a disturbance—probably brought on by so and-so; and he proceeded with clairvoyant skill to photograph the recent career of the big manager. Then, in a conciliatory vein he went on to describe the peculiar properties of some medicament, and confidently asserted that the patient would be relieved in twenty minutes.

* * *

This was too much for John, who had been bouncing doctors for ten days. The confidence of this one was disgusting.

"I'll send and get this stuff," said he, "and you wait the twenty minutes and see if it's of any good."

"I'll go and get it put up where I can see the drugs. I've been a chemist for years, and it's only at a few places a prescription gets what it calls for; or, if it does, the inferior qualities spoil the effect," said the quiet man, and he went forth.

"I've scared him," said John; "send for another." But before any selection from a lot recommended could be made, in walked Doctor and medicine. Duff swallowed the dose, and taking a paper the Doctor waited the twenty minutes. Before they had expired the big patient was relieved, and from that day to this Dr. Heussey has been his doctor, pulled him through dreadful seasons of gout, dragged him by the hair of his head out of dire extremities into which canvassback ducks and Pommery Sec had driven him.

* * *

It's about two years ago that Ida Vernon was at death's door in Boston, and she concluded she'd die comfortably in New York. She was lugged on a bed with an attending physician of first-class Beantown ability. All the way home she sent the Boston man out to price coffin plates, and see if a casket on the Bowery couldn't be got at professional rates, and despatched a messenger for Heussey. The little Doctor came and found Ida's pulse as weak as an American play, and her system in as dangerous a condition as O'Donovan Rosso's office. "Why," said he to a friend, 'the woman is starving to death! Send right down stairs and get a dozen East River oysters." And Ida sat up and ate them, and the Beantown physician hopped blithely in with information that six-plated handles were $5 cheaper at the corner of Houston street and the Bowery than on Broadway near Thirty-second street. Then he stopped short. There was the proposed subject swallowing her last oyster and disclaiming any interest in the mortuary economy of the Bowery. Thus Ida is to-day ready to sign an affidavit that her *raison d'etre* is Dr. Heussey.

* * *

Now, then, a dealer in precious stones in the town of Philadelphia added to his stock a beautiful carbuncle on his neck. He came blessed near dying with it, and when the thing went away it left a place that refused to heal, and half the doctors in Philadelphia were in a quandary. Amputation of the rest of the body seemed the only thing left to relieve the poor man's head, and while he resisted this heroic treatment his wife wrote me about the latest device in Princess mourning hats, and incidentally mentioned the trouble with her old man that was going to result in a course of crepe. I met Heussey in a horse-car that afternoon and mentioned the case.

"Why," said he, "let him get some pulverized dry rhubarb and sprinkle over the affected spot. Don't let 'em try amputation till they try that."

So I got off the car and went and telegraphed the remedy. And if that man has a sore finger to-day he takes the cars for New York, for that simple remedy acted like a charm.

* * *

My blessed little man needs no practice; he has as much as he can attend to. He has a free seance every day of poor people. He gives prescriptions gratis to every one unable to pay, and in many cases that prescription is surreptitiously accompanied by the money to pay for its putting up. He has no $10 a week voted him for car-fare and hack-hire, but no member of the profession can send to him and say they are in sickness, pain and poverty that his best endeavors will not be made for them.

I came across an unfortunate woman the other day, evidently in a consumption, and deserted by her husband, whose child she was about to bring forth. When her time of trial came I sent for my friend, the Doctor, and he responded as if it had been old Mrs. Paran Stevens or Mrs. John Bigelow in the same bad fix. I found her on a late visit very comfortable—decent clothes on her baby, decent food on the table, and a decent woman taking care of her. The tears streamed down her pale face as she told me all I saw had been sent her by *that Doctor*. He don't keep a carriage, dear little man; he never will. If he had a hundred-dollar sick man every afternoon it would all go the same way.

* * *

That big swelled up Doctor Champion and that little dried-up Doctor Skinflint would say if they read this in Latin (I believe they never read anything in English) that it is an awful puff. Not by a blessed sight. I never wrote a line in praise or disparagement of man or woman that I wasn't dead sure of and believed with all my strength. I never wrote a syllable for any motive unworthier than the sum my editor proposed to pay. But I've got rousing mad lately at the unprofessional conduct of some sawbones, and I have been proportionately delighted at the warm heart and sound sense I have seen in one man's practice, and it does me good to put on record this experience of THE GIDDY GUSHER.

## The Silent Partner Speaks.

We have received the subjoined communication from Mr. James A. Randall, the silent partner of Messrs. Brooks and Dickson. It is an exhaustive statement, but a perusal of its details will be fraught with special interest to the professional reader. It is the first public exposition of the interior workings of the firm that has been made:

The firm of Brooks and Dickson, of which I was the sucker (pardon the vulgarism), is dissolved. The existence of that co partnership was brief. But its most remarkable feature is that it was commenced. I knew Joe Brooks I was his friend and endorser on the formation of the old firm of Brooks and Dickson. As his counsel for years I learned something of his many faults, and as much of his virtues. It did not escape my attention that he was a visionary. I was not blind to the fact that he promised with childish eagerness and volubility, taking the chances that the stars in their courses would perform for him. I knew he would mouth away the earth though he owned not a rood of it. And now, after having discovered that all was false and hollow in his schemes; now, after having been trapped and plundered in the deep ambush of his den; now, as the victim of his perfidious arts—to do him the justice to believe that he would give the earth away if he possessed it, or at least so much of it as survived his appetites and the gratification of his inordinate vanity—knowing Mr. Brooks as I did, my friends wonder why I linked myself to his failures, his debts and his perfidy. I also wonder, and with a bitter understanding of the antiquated couplet:

Let a man be ever so wise
He may be caught by sober lies.

Intimate association with my lamented friend, Tom Davey, grew within me a love for the profession he graced. Management of his estate increased my acquaintance with many gifted men and women who adorn it, and afforded me some knowledge of its business methods. Later professional service as the counsel of Brooks and Dickson gave me further insight of the business side of the profession, and when they came to me with a proposition to join them with some capital I was already half won

But no confidence whatever had I in Brooks and little in Dickson. Would they not make and break a contract with me with as much cool facility as they had made and broken hundreds of others? They might "cancel" the copartnership agreement after I had paid in my capital. These and other doubts arose in my mind, and they labored several days to dispel them. Brooks in the meantime assuring me of Dickson's loyalty and Dickson of Brooks' integrity. When Dickson, with tears in his little eyes, pledged his word of honor to me that he would be responsible for Joe's observance of the contract, the situation was a very funny one. They assured me that it was not my money which was wanted so much as my "system, order and methodical ways."

"Joe never knows to day what he did yesterday or is to do to-morrow," said one. "He has bad judgment and needs a balance-wheel." And the other said: "Jimmy has no more head for business than a child. We have a splendid business—millions in it! It wants an orderly head. Come and be a head for us."

With such veil they disguised the truth which they had always used with penurious frugality. And the sequel has proved that it was my paltry $10 000 they wanted, and for that they contrived like beings devoid of scruples.

My family sailed on the *City of Berlin* for Europe from the port of New York June 21 last and the day following I examined their exhibits and a schedule of their debts, which I afterward discovered was doctored to deceive, as made by Brooks in his visionary mood, when he is ignorant of everything but his pressing wants. From such examination of their contracts and alleged indebtedness I believed there was money in their occupation if managed in a business like way, and after the most faithful promises of fidelity, as stated, from the arrogant and ignorant Brooks and his slick and silver-tongued partner, I became the angel—the copartner of those two men who can "teach the wily African deceit."

My family expecting to be abroad for two years, I arranged with Judge Weeks, my law partner in Detroit, to attend to our joint practice, my confidential law clerk to my private business, and I went to New York to look after my investment and become "the head." I was not long in discovering my error, but gave no outward sign of it.

Mr. Brooks last month went into court, and after setting up a copartnership with myself, he asked for its legal dissolution, and one of the reasons assigned by him was that I was not a partner. When they needed money to preserve them from sinking they urged me to become a member of their firm—an equal partner. It was that they sought. It was that I assented to. Such was the agreement drawn up between us.

The fourth article of the co-partnership contract reads thus: "Joseph Brooks and James B. Dickson *contribute and have paid in* to the *capital stock* of said firm the whole of the assets of every kind and nature in possession of themselves, or either of them, or others, of the late firm." The same article of the contract sets out that "James A. Randall *contributes* and has *paid in* to said *capital stock* the sum of $10,000." From this it can be seen that Brooks and Dickson were to contribute and pay certain things to the *capital stock*, and I was to *contribute* and pay $10,000 to the *capital stock*.

Soon after entering the concern, I was surprised, on examining the books, to ascertain that the $10,000 was not credited to the stock account of the firm, and I was annoyed on learning that during my absence in Detroit it had been deliberately divided by the two innocents who wanted a head for their business.

On the earliest opportunity after this discovery I called Brooks and Dickson's attention to it, and made earnest insistance that the money paid into the capital stock should be entered in the stock account by their ($75 per week) bookkeeper (Just think of those two bankrupts, with $18,000 in debts and assets consisting only of a lot of old worn-out scenery and office furniture, paying $75 a week salary to a bookkeeper!) Then, for the first time in my hearing, they set up a claim that I had "purchased a share of their business," and that the money I paid was their plunder—though such were not the words used—as the purchase price of one third in that business, and was *not* a part of the capital stock of the new firm of Brooks and Dickson. If they were right the "capital stock" of the new firm was the debts and traps of the old concern and nothing more. If I was right the capital stock of the new concern was all the property of the old concern without any of its debts, plus the money I put into the partnership. Never at any time prior to my entering the firm was there a word between us about buying a share of their business. They wanted a partner of business methods, and more money, *not* to put in their individual pockets, but to add to the capital stock.

Mr. Brooks, in one of the numerous interviews solicited by him from the dramatic papers, says that this wicked Detroit lawyer misled him, and in the partnership agreement used the word "contribute," whereas I should have used the word "pay." I wrote that agreement. I read it over to Brooks and Dickson, paragraph by paragraph. We discussed each one. Several were amended on their suggestion. All were scrutinized and weighed with care, and they gave their cordial assent to them as finally signed. But that was before they laid their clutch on that $10,000. That the claim is but a dull and quibbling pretense to mask the pit they digged for my money must be apparent to every one that reads the contract. The words in it are these: "Jas. A. Randall *contributes* and *has paid* into said *capital stock*." Omission of the word *contribute* would not change the nature of the contract in the least, and would not excuse their division between them of my $10,000. Without that word the contract would read: "Randall has *paid* into said *capital stock*"—paid not into the private pockets of Brooks and Dickson, but paid into the capital stock of the new firm of Brooks and Dickson.

Confidence fathers cozenage, and I am not complaining that I share the fate of those who place overmuch confidence in people with hothouse imaginations and a good tongue for romancing. I survive the loss, and I am sure I bear it with the philosophy of one who feels it is not wholly without profit. But being deceived by their veneering and playing Damphool are two diferent things. And no one but a moon-calf would pay $10 000 for a share in a concern which had nothing to show but debts upon debts and "castles in the air." I believed, and yet believe, if Brooks and Dickson's assets were as represented, with the addition of the cash capital which I put in to operate on, the concern could have held its own until a revival of business put it in the way of making a profit.

Indeed, to Dec. 1, the two Romany Rye companies, Ristori and the Memphis Theatre had earned for Brooks and Dickson over $9 300, and the latter's share—fifty per cent.—of the La Charbonniere loss, together with the loss of In the Ranks, was but $4 250 32. These comprised all of the enterprises in which the firm was engaged, and the figures given were made by me with the assistance of the bookkeeper about Dec. 15. Believing as I did, $10,000 was put in by me as working capital. The contract is explicit on this point, that the money was to be used and be a part of the capital stock of the new firm of Brooks and Dickson, and although Mr. Brooks has protested against the word "contribute," he has omitted to attack the words "capital stock." It is an oversight on his part, of course. A man of his demonstrated capacity for faith-breaking is equal to denying or affirming anything as may appear in his interest. Like the client who approached his attorney and whispered: "Zay, you vant more vitness. Vot you vant 'em to shvear to?" this man seems ready with an affidavit for every varying mood of his case But with all his sufficiency in this direction he has nowhere impeached the words "capital stock," as they appear in the contract. They, therefore, stand unassailed. And so standing, they demonstrate Mr. Brooks' shameless falseness when he asserts I bought a share in his debts and air castles instead of contributing capital for the new concern. It was the new concern I entered with cash capital which I furnished, and that new concern was crippled at the outset by my two worthy co partners seizing the cash capital and appropriating it to their own uses. With that capital unseized, proper business methods, and the abandonment of unprofitable ventures, the new firm could have met every obligation as they matured, and every one of their engagements with the ladies and gentlemen of the profession under contract with the firm, and thus have saved many of them much inconvenience, humiliation and privation.

Perhaps a different course would have been pursued by Brooks and Dickson if the season had been more prosperous. When they discovered a probability of a loss on the season's business, or at least that there would be no profits to apply on their old and pressing debts, they conspired to sluice my $10 000 into their own pots. I use the word "conspire" advisedly. Brooks began legal proceedings against myself alone, but against myself and Dickson, and when I appeared to defend covered the attorney for my co-defendant cheek by jowl with the plaintiff's attorney both working against me.

Dickson was interviewed by the reporters and he said, "Oh, it's a dispute between my partners, Randall and Brooks."

Brooks was also interviewed by the same reporters and and he said, "Oh! it's a dispute between my partners, Randall and Dickson." Both agreed there was a dispute and both solemnly affirmed it was not between myself and himself, but between myself and the other fellow. Certainly one of them lied, and it is not uncharitable to say that both did, and that was part of the game. The only dispute between us was with both of them and on the subject of the $10,000, which I rightfully insisted should be applied to the matured and outstanding obligations of the firm. How true it is that "they ever to pretend to have received a wrong who wrong intend." These men coined a pretense of wrong from their base imaginings, only to veil the wrong they conspired against myself, and then they continued their conspiracy by making one of the conspirators my co-defendant, so that one would have the other as a spy and enemy in my camp, assent to things before the court that were against right and opposed to my interest, and each all the while protesting that it was the other and not himself who had a dispute with Randall.

The firm is dissolved. The bookkeeper informs me that I am still liable to creditors to the amount of $17,800, besides $5,500 of their private paper, which I endorsed at Brooks' request. I am out, and hereafter I will try to find my business associates among men whose honor lies deeper than the tips of their tongues. Do not let me be misunderstood. This is not a complaint, and I make none. I am prompted to write and this letter is inflicted upon you, your paper and its many readers, only because my attention was first called this morning to an article headed "Joseph Brooks Story" in a copy of the NEW YORK MIRROR, dated Jan. 10. My mind is peculiarly psychological one. My late relations to the firm of Brooks and Dickson would now have been forgotten by me were it not for the numerous attachments levied on my property here. As soon as the creditors are disposed of, Brooks gets back to Chatham street and Dickson at his old occupation as a vender of patent-rights, which, by the way, he tells me he intends to follow, I will probably forget that these men ever existed. In the contract of dissolution Brooks and Dickson agree that they "shall and will and do hereby assume all the liabilities of the said partnership, and shall and will indemnify and save Randall harmless from the payment of the same." This was signed on Dec. 30 last, and on the same day an attachment was placed on some Detroit real estate of mine by the Strobridge Lithographing Company for $9 001.86. On Jan. 9, with my $10,000 in the stocking of Brooks and Dickson, and only eleven days after agreeing to save me harmless from any and all debts of the firm, Joseph Brooks and James B. Dickson went voluntarily before a Commissioner of Deeds in New York and testified that I was a citizen of that State for the purpose of assisting the Strobridge Company to maintain their attachment on my Detroit property. In the courts of Detroit, where I reside, I moved to dissolve the attachment, and the motion was immediately granted, on the ground that I was not a citizen of New York, as Joseph Brooks and James B. Dickson swore. Mr. Brooks' purpose is to hold my money in his pocket and satisfy the gaping mouths of his clamoring creditors out of my property. This, too, in violation of the agreement they signed when we dissolved partnership.

It was bad enough to take my money as they did; it was infinitely worse to rush to the aid of their own creditor, who is suing the three of us, and with a false statement as to my citizenship turn that creditor upon me. I witnessed the spectacle in New York, as already described, of Brooks suing Dickson and myself and Dickson assisting the plaintiff against his co-defendant. I have already characterized that singular spectacle, and I now have it duplicated in sneak law by having a plaintiff suing Brooks, Dickson and myself and my co-defendants, Brooks and Dickson, by helping the plaintiff by voluntary acts and unsubstantiated statements.

I helped them with legal advice. I helped them with money. I helped them with credit. And the more they owe me the more they hate. It has been said that "the worst of civic vices is thanklessness." I believe it, and they have it bad—very bad. Instead of generous recognition of their many obligations to me, they prove by their actions that they are incapable of making any requital but ingratitude. Instead of meeting misfortune bravely, they meet it like sneaks, and from behind their turned-down footlights they hiss the dogs on the man who would have lifted them from the mire if it was not their nature to cling to it. The curtain has been rung down, and the hisses of the audience pursue the villains of the play.

JAMES A. RANDALL.

DETROIT, Jan. 30, 1885.

## Professional Charity.

A well-known actress gives THE MIRROR a story illustrating the charity of professional people. A widow, in deep distress, called upon her for assistance. She was not connected with the profession, but her necessities excited the sympathies of the lady we refer to. The widow was in urgent need of $150, and her sympathizer tried to raise the sum among strangers; but she failed in every appeal. As a last resource she determined to canvass the profession. Remittances were received from the following people—in no instance was there a refusal:

Mrs. John Drew, Mrs. J. T. Hind, Mrs. Vincent, Mrs. Gilbert, Nellie McHenry, Eliza Weathersby, Annie Yeamans, Mrs. Thomas Whiffen, Annie Clarke, Sophie Eyre, Sadie Martinot, Mattie Earle, Henrietta Crosman, Carlotta Evelyn, Adela Measor, Fanny Redding, Alice Brown, Mrs. Sol Smith, Colonel William E. Sinn, Harry Miner, Stuart Robson, Charles Bowser, M. B. Curtis, Fred. Percy, Herbert Kelcey, Fred. Bond and Sedley Brown.

A play introducing the character of Rienzi, the Roman Tribune, will probably be produced by the Salvini co. next season. If so, it will be to give Joseph Haworth an opportunity to appear in it on off-nights.

# PROVINCIAL.

## BOSTON.

Fedora was the attraction during the week at the Park Theatre and crowded the house at every performance, standing room generally being at a premium. Excepting that Henry Lee, instead of Gilbert Mantell, is the Loris, the cast is almost the same as last year. Miss Davenport, in the title role, is as fine as ever, and shows to better advantage than in any other play in which she has ever appeared. I did not happen to meet Mr. Price during the week, and do not know what (if any) foundation there is for the report that she will next year appear in Camille, As You Like It and one or two other plays, alternating them with Fedora. It is to be hoped she will do no such thing. I have seen her both as Rosalind and as Camille, and have never been able to decide which was the worse. I know that each was the worst in its line I have ever seen. Let Miss Davenport stick to Fedora and achieve legitimate fame and honest money.

The Devil's Auction has run during the week at the Globe Theatre to fair houses only, which is hard to understand, since James S. Maffit, who was in the cast as a pantomimist, has long been very popular in Boston. If I remember aright, he was in the cast of the spectacle when it was originally brought out in Boston at the old Theatre Comique by Jason Wentworth, with Morlachi as the leading dancer, nearly twenty years ago. Good dancing, bright costumes and plenty of red fire made attractive pictures for those who attended during the week.

Zozo, the Magic Queen, a spectacle of a similar class, ruled at the Howard Athenæum during the week. An enchanted island, peopled by Amazons and fairies, upon which the crew of an American vessel are cast—the rest can be imagined. The scenery was good and the costumes pretty and brief.

Thatcher, Primrose and West's Minstrels have done a tremendous business at the Boston Theatre during the week, standing room only being the rule on a number of evenings. They give a series of highly amusing, and, in their way, artistic performances.

Fantine ran through its second week to good business, everybody being pleased at Marie Jansen's dainty personation of the heroine.

Prince Methusalem has closed its run at the Bijou, good houses being the rule during its final week, and continued admiration for Georgine von Januschowsky, Rosalba Beecher, De Wolff Hopper, and the other bright people of the cast. A merry good-bye and a hearty "come again" to one and all.

Variety at the Boylston, and variety and curiosities of all sorts at Austin and Stone's.

Items: As R. M. Field is rounding out his twenty-first year of management, he has good reason to be especially gratified with his present position. A part of his fine co. is appearing with great success with Edwin Booth in New York, another part is on the road supporting Sol Smith Russell in The Silver Spoon, and still another, headed by sterling George Wilson of the regular co., is presenting Fantine at the home theatre. Quite a favorable showing.—Die Fledermaus (I believe that is the title), one of Strauss' operas, soon to be given in Philadelphia by the McCaull Opera co., recently here in Prince Methusalem, was given at the Boston Museum a few years ago under the title of The Lark.—J. S. Clarke, who has been in England so long that a great many people have forgotten, if they ever knew, that there is such an American comedian, may return to this country next season, under R. M. Field's management, to be supported by the Boston Museum co., negotiations to that effect being well in progress.—The McGibeny family have made quite a hit in Boston, and will give their musical entertainments during the week at Horticultural Hall.—Joseph Bradford's play of the Cherubs, new to Boston, will be the feature of Robson and Crane's second week at the Park.—Harry Meredith has engaged the Dudley Street Opera House for the rest of the season from Feb. 23, and is engaging a co. to present legitimate plays at popular prices.—Joseph Cook begins his wearisome platitudes this week at Tremont Temple. His Monday lectures bear about the same relation to legitimate lectures that skating rinks do to legitimate places of amusement.—Harry W. French begins his popular lectures this week at Tremont Temple.—William Warren was in the great crush which turned out Monday evening at the Park Theatre to see Fanny Davenport in Fedora.—Several lively theatre parties have been seen at the Boston Museum during the week.—There is a report that Iolanthe will follow Fantine at the Boston Museum after the fourth week of the latter. Boston people will be pleased to see Marie Jansen in the pretty rôle which she sang so long in New York.

## CINCINNATI.

Sieba at Heuck's closed 31st, the engagement being one of the most successful of the season at this house. The co. has been strengthened for the occasion, and the spectacle was presented with that completeness of detail which marks the Kiralfy Brothers' various productions—Louise Allen in the title role, Helen Tracy as Ruperta, J. F. Peters as Surtur, and Rose Wilson as Savanta, were notably good. The Paradise of Roses scene in fourth act was rapturously encored, as also the dancing of Mlle Brianso. The Garnellas appeared in their acrobatic specialties during the third act. This week the Dawn-Burleigh co. in the Private Tutor, opening 1st with a matinee performance, followed 8th by Harrison and Gourlay.

Considerable curiosity had been manifested in Minnie Maddern's new play Caprice, a fact which, combined with the popularity of the artiste herself, assured a profitable week for Manager Havlin. The play is simple in construction, but interesting from the opening act to the denouement, and in the character of Mercy Baxter, the star, appears to far better advantage than any role she has hitherto attempted. Her portraiture of the unlettered country maiden is presented with marvelous fidelity and her support at the hands of Henry Miller and H. Percy Baxter, was exceptionally good. This week Neil Burgess in Vim, followed 8th by Barry and Fay in All Crazy. The Leopolds in their specialty Frivolity at the Peoples opened 25th to a packed house, and caught on at once. The piece makes little pretence to plot, but with such clever gymnasts and pantomimists to the fore at all times the defect is completely overlooked in astonishment at the wonderful adroitness of their stage business. Their musical performance was literally encored. This week Pat Rooney, followed 8th by Hallen and Hart's Ideal comb.

Evans and Hoey in the Parlor Match during the week just closed at the Grand managed to capture a considerable share of the floating coin of the realm, and the two comedians, as well as their energetic manager, Harry Mann, are naturally jubilant over their success. The authorship of the play is credited to Charles H. Hoyt, but the business in the first act is almost entirely identical with that of Evans and Hoey's old-time sketch, The Book-Agent. Hoey is the life of the piece, and his every word or gesture is productive of laughter. Charley Evans and Jennie Yeamans were well received, as also Mattie Ferguson and the Werners. Dan Hart, whose voice, by the way, is singularly suggestive of Nate Salsbury's, rendered Kidd in good style. The current week will be devoted to Lotta, with Little Detective as the opening programme. Hazel Kirke, 8th, followed 15th by Kate Claxton in Sea of Ice.

Gossip: Manager Miles has returned from New York, but his stay in Cincinnati will be brief.—Major J. B. Pond, who is managing the reading tour of Mark Twain and George W. Cable, attended the performance of Caprice at Havlin's 27th, and was so impressed with Minnie Maddern's excellent work that he made liberal overtures to Le Grand White for an interest in the star's management.—J. A. Crabtree, Lotta's brother, who has been in the city for several days doing the preliminary for the popular artiste, severs his connection with the troupe shortly.—John F. Ward and Rose Wilson, who looked after the comedy business in Excelsior, are now in the cast of Sieba.—C. H. Smith, heralding the Private Tutor; Fred Burgess, booming his brother [illegible] Harrison, in advance of Louis Harrison and [illegible]; Treasurer Britton, of Harris' Louisville Dime Museum, and M. W. Tobin, Barry and Fay's press agent, were among the more prominent arrivals of the week.—Managers Heuck and Fennessy propose to add to the adornment and completeness of Heuck's New Opera House by expending some $2,000 in that direction during the Summer.—Arnold Kiralfy's grotesque dancing is one of the features of Sieba.—Manager Harris has booked the Nautch Dancing Girls for a week at the Museum commencing 1st, and Allen's Tale of Enchantment comb. will hold forth during same week at the Vine Street Opera House.—Manager Harry Miner and wife were in the city during the week en route to Joe Jefferson's Louisiana plantation and the New Orleans World's Fair.—The inevitable black bottle and exhilarating fluid therein located (cost estimated by Charley Evans at thirty cents per gallon) figures largely in the plot (?) of all of Hoyt's skits. In Bunch of Keys, Snaggs, the landlord, is a victim to the fascinating beverage; in Rag Baby, the Deacon is induced to sample to his sorrow, while in Parlor Match Kidd is made as full as the proverbial "boiled owl."—The American Four comb., with Georgia Parker, J. F. Hoey and Harry Budworth furnished a clever programme past week at the Vine Street Opera House.—The Two Johns—Stewart and Hart—will play a return engagement at Havlin's in March.—The scenery and properties of Sieba were attached 31st at Heuck's at the instance of George E. Stoneburner, of Columbus, on a claim of $200 for breach of contract. Security was furnished and the attachment removed. The Kiralfys seem to be singularly unfortunate as far as Cincinnati is concerned in this respect, being subjected to legal attachments on the occasion of their every visit.

## ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): A Rag Baby, Charles H. Hoyt's new colloquial extravaganza, opened to a big house, Jan. 25, and business increased all the week, the house being crowded the last nights. Frank Daniels made a great hit as Old Sport, and Bessie Sanson, Louise Eissing, Charles H. Drew and the others were exceedingly clever. An extra performance will be given, 1st. Hazel Kirke, 2d.

Olympic Theatre (Charles A. Spalding, manager): James O'Neill appeared all the week to good business in his well-known and popular version of Monte Cristo. He had fine support from Ralph Delmore, J. W. Shannon, Eugenia Blair and other members of the co. Lights o' London, 1st.

People's Theatre (W. C. Mitchell manager): Frank Mayo opened to a fair house in Nordeck, 25th. This new drama was continued all the week until Saturday night—Davy Crockett. Nordeck made a good artistic success, Frank Mayo and Rachel McAuley being very fine in their roles, but the attendance was not what it should have been.

Standard Theatre (W. H. Smith, manager): Hoop of Gold played a good return engagement. Dan Sully, in the Corner Grocery, returns 1st.

Casino (George A. McManus, manager): Business has grown remarkably of late, and the house has become very popular. Hallen and Hart's Ideals, with Kelly and Ryan, Ella Wesner, Mlle. De Granville, Hallen and Hart, etc., open 1st.

Items: Pat Short, the worthy and jovial treasurer of the Olympic, benefited, 31st. James O'Neill in Monte Cristo was the bill.—Manager W. H. Smith of the Standard had his regular annual benefit at the Standard, 25th. Dan Sully's Corner Grocery furnished the entertainment.—Broadway and Treyser are drawing big crowds at their Dime Museum. Gregory's is also doing well, Grace Cortland being the leading attraction there.—Manager John W. Norton is around again looking very much reduced by his recent severe sickness. He will be in good shape however as soon as the weather is settled.—Mapleson's Opera season opens at the Olympic, 9th, when Nevada will appear in Lucia. Patti and Scalchi sing in Semiramide, 10th. Fursch-Mardi in Aida, 11th. Nevada and Scalchi in Micaella, 12th. Scalchi and Patti in Linda, 13th. Nevada in La Sonnambula, 14th (matinee) and Fursch-Mardi in Lucrezia Borgia, 14th, evening.—Manager Charles Pope's condition has been very serious for a long time past, but he is now able to sit up and will probably be able to get around shortly.—The Elks Lodge had a social reception at their rooms, 30th, and the attendance was large. An enjoyable programme was given by visiting artists.

## PHILADELPHIA.

Called Back played to full houses at the Chestnut during the first week, and this, the second and last of the engagement, will be but a repetition of the first. This is not because of any intrinsic merit in the play itself, but because the co. is almost perfect in its work. It is easy to name a half-dozen of better melodramas than Called Back, but it would be difficult to recall a performance of more sustained merit than that of the ten artists of this Madison Square organization. Called Back will be given every evening during the current week and at two matinees. Thatcher, Primrose and West, 9th.

At the Opera House, The Drum-Major's Daughter was given by the Carleton Opera co. to fair business only. Jessie Bartlett-Davis and W. H. Clarke made pronounced hits. The former, as Griolet, nearly let the roof-tree in by reason of the applause elicited. Mr. Clark has a bass voice which I think stands unrivalled in light opera. He won lavish encomiums from the best judges here. Carleton sang as well as ever, but Dora Wiley has fallen away from all semblance of her former self in an artistic sense, although physically she is still "a plump and pleasing person." This week Victor Durand will hold the boards. Henry Irving in a farewell engagement, 9th.

The successful run of Patience at Haverly's was brought to a close on Saturday last. This evening (Monday) Prince Methusalem will be revived by McCaull's Boston co., which includes Mme. Januschowsky, De Wolf Hopper, Rosalba Beecher and Mark Smith. Die Fledermaus will be given, for the first time in English, on Monday evening next, and it is expected will be let in for a prosperous run.

At the Walnut Burr Oaks did fairly. Of the cast Walter Bentley, May Brookyn and J. L. Mason alone deserve passing mention. The current attraction is Three Wives to One Husband. J. B. Polk having seceded from this co., his place will be filled by young Sothern. The Thalia Theatre Opera co. in Nanon, 9th.

The Barlow Wilson's minstrels were greeted by large audiences at the National during the past week. The Romany Rye, 9th.

At the Arch the Knights met with flattering success, their new piece, Over the Garden Wall having apparently walked into popular favor here. This week Jacques Kruger in Dreams. We, Us & Co., 9th.

Pinafore and ten cents admission served to fill the Arch Street Opera House during the past week. The same bill of-fare will remain until further notice. Carncross continues to furnish laughter for the crowds which nightly throng his cosy house. The New Central exhibits Ida Siddons' Mastodons, and the smaller variety shops and Dime Museums are doing remarkably well. Indeed, all the theatres are prosperous, and if there are "harder" times in the community than is always the case in mid-winter, there is no evidence of the fact about our play-houses, particularly the live houses in Chestnut street, whose flow of prosperity has been uninterrupted. Zimmerman and Nixon have kept on the crest of the wave simply because they are shrewd enough to get the choice of attractions for their two houses, and because, being alive with theatrical knowledge and experience, they keep abreast of the times. Other houses have done well, but their measure of success has not been so great.

Items: John Stetson was at the Arch last Thursday. D John Shoeffel witnessed a portion of Burr Oaks at the Walnut last week.—Thomas A. Hall talks of going out as stage manager of Tally Ho.—Frank Perley will be Barnum's press agent during the coming season.—Dick Golden did not appear in the Drum Major's Daughter, owing to sickness.—Pinafore drew 19,000 people to the Arch Street Opera House last week. The dime caught 'em.—The Journalists' Club benefit was a "bumper."—Michael Strogoff will come to the Walnut. Manager Fleishman provides an unequalled setting.—Tally-Ho opens at the Chestnut, 23d.—Mestaver and his wife, Theresa Vaughn, are being press-worked to a nauseating degree. Don't please. We all know how "inimitable" Mestaver is.—Next week Philadelphia will again pour out her shekels for the benefit of that prince of queer actors, Henry Irving.—It is reported that the receipts at the Arch are $4,500 ahead of last year at this time.—Sidney Drew is in town visiting his adopted mother.—George Knight has settled his difficulty with Nixon and Zimmerman.—Gus Moulton is in town.—Will Rankin, a well-known minstrel, died in West Philadelphia last week.

## BALTIMORE.

Notwithstanding the fact that Zanita was one of the finest spectacular productions that has ever visited us, business was wretchedly poor, and as a consequence, it is probable that Tompkins and Hill will hereafter give Baltimore a respectful go-by. This is to be regretted, for they have always given us excellent shows—from Voyagers in Southern Seas to Zanita—with strong dramatic casts and magnificent stage accessories. Last week, in the face of the poor houses, the management displayed its pluck by giving the performance in its entirety, not a single cut being made, and the corps of auxiliaries was not reduced by a single person. This week the Madison Square Theatre co. is giving The Private Secretary at the Academy of Music, with a strong cast, including M. A. Kennedy, W. H. Gillette, Henrietta Crossman and May Gallagher. Next, Fanny Davenport, in Fedora.

The performances of the Boston Ideal Opera co., at Ford's Opera House last week, drew unusually large audiences, and were given in a most satisfactory and enjoyable way. One of the performances was especially a treat, as it was almost entirely new to us. The Musketeers has been seen here but once before, and then not under the most favorable auspices. On Wednesday night, however, it was splendidly done. H. H. McDonald, in the role of De Brissac, sang and acted with a spirit and dash that was very winning. He is thoroughly artistic and manly—a combination but too rare in the present generation of opera singers—and is one of the most satisfactory baritones we have. Marie Stone sang charmingly, as did also Geraldine Ulmar. The chorus and orchestra were both large and efficient. Rice's Surprise Party opened for a week on Monday night to a good house. Next week, E. F. Thorne, in The Black Flag.

Time will tell on all things earthly, and Ristori is no exception to this rule. The artiste is still there, but the litheness of figure, the youth, have gone. The attendance at the Holliday Street Theatre during her engagement was fair only. This week, Bartley Campbell's Galley Slave. Next, Maggie Mitchell.

The Rentz-Santley party is drawing good houses at the Monumental Theatre, and Henry Chanfrau, in Kit, is at the Front Street Theatre. They will be followed next week by Ida Siddons' Burlesque co. and Edwin Browne's Good as Gold co. respectively.

Harris' Opera co. is drawing the usual crowds at the Masonic Temple Museum this week, and giving a good performance of Patience. At the Dime Museum new attractions are billed in the curio-hall, and a good variety programme in the Bijou Theatre annexed.

Fumes: The remains of George Kunkel were placed temporarily in the vault of the Baltimore cemetery on Wednesday. The pall-bearers were: J. T. Ford, Harry Conway, D. A. Kelly, J. L. Kernan, S. W. Glenn and James Askey, and the funeral services were conducted by Rev. J. C. Burke, of the Third Evangelical Lutheran Church. Handsome floral offerings were sent by J. W. Albaugh, Dr. F. Harrison and Prof. Hewitt. C. Levison Lane, of Ristori's co., was sick nearly the whole of last week, and confined to his room in Pepper's Hotel—John McCullough was in town last Tuesday, and dined with his friend Tom Boylan, of Guy's Hotel. At night he attended Ristori's performance at the Holliday Street Theatre, and left afterward for New York—Hon. Daniel Dougherty, of Philadelphia, is billed to lecture at Concordia Opera House on Friday, 6th, on "The Stage." The Baltimore Oratorio Society have announced a performance for 13th. The programme is to be made up from the works of Bach and Handel, embracing selections from the Passion Music of Bach and The Israel in Egypt, and the Messiah, of Handel. C. M. Caughy will deliver three illustrated Art Lectures at the Concert Hall of the Academy on Monday, Wednesday and Friday of this week—The first of the series of Symphony concerts at the Peobady Conservatory will take place Saturday 7th—Bandmann, the tragedian, was in town last week, the guest of G. O. Starr, of Masonic Temple Museum.

## NEW ORLEANS.

Roland Reed concluded a good week's business at the Academy of Music, Jan. 24. Both player and play have always proven popular in this city, and the management did well to repeat Cheek during this engagement, particularly so as a return engagement is booked for March. For this visit Reed's new play, Humbug, has been reserved. His welcome will be as hearty as ever, he may be sure. Mr. Reed is a native Philadelphian, and when Col. A. K. McClure, of the Philadelphia *Times*, arrived in this city on his Southern tour, a private box was immediately tendered him by the popular comedian. The invitation was accepted, and the Colonel and his party were present on the evening of the 19th, and apparently enjoyed the performance very much. John T. Raymond began a week's engagement, 25th, in his new play, For Congress. The play, with Raymond as General Limber, is very funny, and is full of humorous satire on the prevalent system of political manœuvring. Without such a star, however, the play would not amount to much. The supporting co. is a very clever one, and work very easily and pleasantly together. Business has been remarkably good. Another popular New Orleans favorite, W. J. Scanlan, comes 1st.

The St. Charles Theatre was occupied during the week closing 24th by Buffalo Bill (Hon. W. F. Cody), and a specially arranged co., in John A. Stevens' play, A Prairie Waif. With one or two exceptions, the co. was composed of members of the business staff of the Wild West Show. It showed plainly the resources of Cody's party, and was to all intents and purposes amply capable of giving good performances of the play selected. Lydia Denier and Kitty Downs very acceptably filled the female roles. In this play twelve horses and a large number of "real for true Indians" were successfully introduced, making a series of very novel and picturesque scenes. As Mr. Cody was, as it were, personating himself, his acting was exceedingly well done. Business was, the weather considered, very good. Mapleson's Opera co. began a two weeks' engagement, 25th. The operas have been magnificently sung, but as a rule the house has not been crowded except on Patti nights. At the conclusion of the current week the troupe will change from this theatre to the French Opera House, and will be replaced by Aimee in Mam'zelle. Rhea begins an engagement 8th.

At the conclusion of his engagement at the Academy, 17th, Milton Nobles went over to the Grand Opera House for one week, presenting besides his new piece, Love and Law, his old ones, Interviews and The Phœnix, to fairly good houses. Aimee made her first appearance in this city in English on the 25th, and was welcomed by a large and good-natured audience. Much curiosity was evinced to hear the lady speak and sing in the English language, and the theatre has been nightly filled with appreciative audiences. The play itself amounts to but little. The star, however, is as piquante and entertaining in her new departure as she was as the popular opera-bouffer. Her songs and dances are not only neatly, but charmingly done. The Silver King co., 1st. A co. from the Union Square Theatre will begin a six or ten weeks' engagement, 8th. A round of popular plays.

At Grunewald Opera House the new star, Grace Hawthorne, began a three weeks' engagement Jan. 18. The lady came an entire stranger to our theatre-goers, and the lack of an established reputation is almost generally fatal to the success of any artist in this city. Manager Kelly and Bessie Bernard, however, worked hard in advance, and aroused some curiosity on the part of our theatre-goers. Mr. Kelly declared he would get the people to the theatre to see his star, and felt satisfied they would gladly repeat their visit. Suffice it to say that so far during the engagement he has kept his word, and good—frequently large—houses have been present nightly. Up to the present time Miss Hawthorne has appeared in The New Camille, East Lynne, Miss Multon and Frou-Frou. In the star roles of all of these plays the lady has done well—very well. I cannot agree with her enthusiastic manager that she is the superior of most of the leading emotional artists of our day, but I am willing to accord her a high position among them. She is evidently a hard student, and devoted to her art. Her interpretation of her different characters is at times both new and interesting, and always clever. Her audiences at all times are pleased, and applause is frequent and emphatic. For the ensuing week Pygmalion and Galatea and Adrienne Lecouvreur are underlined. Miss Hawthorne's support, led by William Harris, is efficient.

The Wild West show does a deservingly large business when the weather is fine.

Gossip: Just before the rising of the curtain on the last act of the opera being sung by the Mapleson Opera co. at the St Charles Theatre on the evening of the 20th, there was almost a panic. This was caused by the falling of some plaster on the left-hand side of the dress-circle. Some nervous alarmist gave the cry of fire, and the beginning of a general stampede at once set in. Owing to the coolness of some common-sense people the rush was stopped in time to prevent serious accident. One lady fainted, but beyond that no unpleasantness occurred, and after a very little delay the opera proceeded. The next day, by request of Manager Bidwell, the theatre was visited by a representative of the City Surveyor's Office, representatives of the Underwriters, and other prominent building and architectural experts, who thoroughly examined the building, especially about the location of the falling of the plastering. All of them published cards afterward, attesting the thorough safety of the house, some of them making slight suggestions, which the energetic manager immediately carried into effect, and now assurance as to entire strength and safety of the theatre is doubly sure.

## SAN FRANCISCO.

JAN. 28.

At the Baldwin Theatre Saturday night, Jan. 24, the Abbott opera season of four weeks closed. Semiramide as an opening was a failure artistically, which was corrected quickly by putting on such operas as Rigoletto, Maritana, Paul and Virginia, Mignon, Martha, etc., in which are roles not only better suited to Abbott's voice as a songstress and her ability as an actress, but to the whole company throughout. The introduction of the comic was an innovation that paid handsomer returns than the legitimate—viz., Iolanthe and Heart and Hand. In them, Mrs. Frank Unger, the accomplished lady critic of the *Ingleside*, compares Abbott and her people to those of the original production of Iolanthe in New York City by Alfred Cellier. She says Abbott's Phyllis was an improvement over little Reber; Broderick as Strephon quite as acceptable as Carleton; Laura Bellini quite as good an Iolanthe as Marie Jansen, but not so bright and pretty. Lizzie Annandale as the Fairy Queen fairly won the honors she shared with Abbott, and was the equal of Augusta Roche in it any day. Castle as the Lord Chancellor gave a more finished performance than Ryley, while Fabrini's Earl of Tolloler and Allen's Mount Ararat were very satisfying. The season was one of large profit throughout, regardless of the inauspicious opening in Semiramide. Jefferson and Shewell's Shadows of a Great City followed Abbott at the Baldwin, and opened Monday, 26th, to an audience which completely crowded the house to the doors. Shadows proved to be a veritable "powerful and thrilling drama," and not a blood and thunder melodrama. It is superbly mounted and most excellently rehearsed, while the attention to settings and details is almost Irving-like. The cast includes Lewis Morrison, Gerald Eyre, George Osborne, L. A. Stockwell, E. W. Thayer, Isabel Morris and Jean Clara Walters. This is the only opening I have to report, of which further notice may be had next week.

On Monday night, 26th, began the second week of Dalys' Vacation co. at the Bush, to undiminished receipts. People will go and keep on going to see it. The skit is plotless, but of fun, muscle, and activity there is plenty. Therefore, amusement-seekers of San Francisco go and laugh loud; go again and laugh louder, while the Dalys and the Bush management are piling up coin.

Charley Reed's Minstrel party continue their old-time and ever-increasing popularity at the Standard. As a minstrel performance it is exceptional. The tone is elevated, wit refined, with nothing whatever said or done that would grate upon the sensibilities of the most refined. Charley Reed and Carroll Johnson are two shining stars in their calling. They seem to vie with each other as to which shall be the brightest, say the newest and dryest wit, and create the most laughter. The result is crowded houses every night, and people often turned away. The afterpiece this week is Who Owns the California Theatre? to be followed next week by Shutters of a Great City.

Billy Emerson's World's Fair Minstrels, at the California, have been playing to fairly good audiences at popular prices. Emerson was frightened at being made co-defendant with Bert in the fight with Hayman for the possession of the theatre. He dispersed his troupe, but the members immediately came together and reorganized. They continue the regular performance, as though nothing had happened.

Cinderella was used to fill in for two off-nights this week—Monday and Tuesday—at the Tivoli, pending preparations for Peter the Shipwright, an opera new to 'Frisco, and (so the bills state) new to America. It will have elaborate and handsome scenery, will be well costumed, and run the remainder of this and all of next week.

The Victim of Circumstances and Paddy Miles' Boy are on as a double bill at the Grand Opera House for six nights and matinee at popular prices.

Items: Sam Meyers, treasurer of the Standard, received his benefit and a gold watch and chain, 19th. The former from nearly 2,000 friends here; the latter from Manager Stechhan.—In March comes Mapleson with his trumpets, accompanied by Patti, Nevada and Giannini.—Billy Arlington is billed to take the tambo end at Emerson's Minstrels next week.—Pretty Viola Dayan will not make her debut for the present.—It is predicted that the Shadows will have a long run at the Baldwin.—Last Wednesday, 21st, Sybil Sanderson entertained Emma Abbott at luncheon after morning rehearsal.—Mr. and Mrs. David Porter entertained Campobello Tuesday evening, 20th, with a dinner party. This is a repetition of last year's dinner to the Signor, who came with good letters from friends of the Porter family in Scotland.—Following the Dalys at the Bush comes Oliver Doud Byron, then McKee Rankin and his co.

## CHICAGO.

The closing week of the Irving engagement at the Columbia Theatre was the best of the season. The report that Mr. Irving would not bring his co. or come again was the cause of a veritable rush to see the closing performances, and on Saturday the house was literally packed, matinee and evening. The receipts of the day were close on to $7,000. The plays presented were Much Ado About Nothing, Hamlet, Louis XI., fourth act of Merchant of Venice (Trial scene), and last act of The Bells. Mr. Irving and Miss Terry were cheered to the echo at the end of each act. The receipts for the four weeks foot up $63,000, of which not less than $48,000 goes to the Lyceum organization. The McCaull Opera co., in Falka, this week. James O'Neill in Monte Cristo, 8th.

The second week of Fantasma, at McVicker's, was quite as profitable as the first, and while not so largely patronized as the merits of the performance deserved, the engagement was satisfactory to all concerned. The pantomimic work of the principal performers was refreshing after the ordinary Humpty Dumpty troupes with which the country has been overrun for several years. The Boston spectacle, Zanita, will begin an extended engagement at this theatre the present week. From advance reports, it is likely to remain longer than the spectacular production of last season—Jalma.

The attendance at Hooley's last week, where a revival of Hazel Kirke has occurred, was most gratifying to the management. The popular drama was excellently acted by a strong, evenly balanced co. C. W. Couldock, Carrie Turner, Mrs E. L. Davenport, Sydney Cowell and Messrs. Walcott, Lipman and Whiffen were all so good in their respective parts that to particularize is unnecessary. This week, Mr. and Mrs. McKee Rankin and a co. that has some of the best known actors in the country in its composition, will present their great success, Notice to Quit. Ford's Opera co. in Little Duke, 8th; Grace Hawthorne, week of 15th.

Sieba opens for a short season at the Grand this week.

The Adamless Eden drew a vast concourse of baldheads to the Olympic last week. The entertainment was by no means bad, however. Watkins' Comedy co. in Wrinkles this week.

Dan Sully, in The Corner Grocery, found popular favor at the Standard. The piece was received with uproarious mirth by large audiences. The assistance rendered by Master Malvey, as the Bad-Boy, was incalculable. This week, Dominick Murray in his sensational drama Escaped from Sing Sing. Two Johns Comedy co., 15th.

In the Ranks, one of the best of the imported dramas, was finely played at the Academy. E. J. Buckley, as Ned Drayton, was capital, and he was ably seconded in his efforts by Miss Marie Lewes as Ruth Herrick. This week Herne's Hearts of Oak.

The People's has done a splendid business with the Amy Gordon Opera Co. This bright and vivacious songstress is always pleasing, and with a better co. to support her would make some better known prima donnas look to their laurels. This week, Fatinitza.

The Silver King co., with Frederic de Bellville in the leading role, has filled the Criterion at every performance. People were turned away the latter part of the week.

The Chicago Museum has once more mounted on the top wave of prosperity, giving light operas at low prices. Bessie Grey is the principal singer, and she can outsing any chorus that ever tried to sing. This week, a version of Prince Methusalem.

## BROOKLYN.

Edward E. Kidder's Three of a Kind is certainly one of the best farcical comedies seen in this city in a long time. From the rise to the fall of the curtain nothing but general laughter and merriment prevails. Nate Salsbury as Jack Potts was intensely amusing. John Webster and W. S. Daboll created any amount of fun. Nellie McHenry as Dollie Dashwood of course fell in for the honors of the evening, and was tendered a most hearty reception. The remainder of the co. includes Thomas E. Jackson, L. J. Loring, Fred Bowman and Josie Langley, all of whom were familiar with their parts and performed them in a most capable manner. The audience was a large one—in fact, as large as has been seen at the Grand Opera House this season. Three Wives to One Husband will be here next week.

The Park Theatre on Monday evening presented a gala appearance, it being the tenth anniversary celebration of Colonel Sinn's successful management. The interior of the theatre was handsomely decorated with flags, shields and bunting, while in front of the house long streamers fluttered gracefully around the photographic portraits of the Colonel and his son Walter. Communications from many prominent people were received expressing their regrets and not being present, and wishing the Colonel much success. The Rajah was the attraction, with Harry M. Pitt and Marie Burroughs in the principal roles. The occasion in every way proved most brilliant. The Rajah will be seen until Saturday, and then make room for the Sparks co., which will be seen in A Bunch of Keys.

We, Us & Co. at Mud Spring, by the W. A. Mestayer co., opened at the Brooklyn Theatre on Monday evening, in presence of a large audience. The comedy affords ample opportunity to engage in a hearty laugh, and with such capable people in the cast as W. A. Mestayer, E. Kendall and Theresa Vaughan, the entertainment proved successful. John A. Mackay in A Bottle of Ink follows.

At Hyde and Behman's Theatre this week the Austin Attractions have been doing a pretty fine business. The organization is very fine of its kind, and with the exception of one or two in the co., who, by the way, proved all but satisfactory, one could be fully content at seeing the performance twice. Among the principal are Joe Hart, Mlle. Lotto, Capitola Forrest, Mlle. Rene and the Esmond Sisters.

Dots: Mme. Helen Hopekirk is to give the second of her series of piano recitals in Historical Hall on the 3d. On this occasion Mme. Hoepkirk will play selections from the works of Handel, Liszt and Beethoven.—Mrs. Matilda Davis, a lady well-known in society, is shortly to appear at the Academy of Music in Leah the Forsaken.—The fifth Philharmonic concert will take place at the Academy on Saturday evening.

### BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The new drama, Burr Oaks, was presented on Monday night to a large audience. The play is well written, the cast is good, and it is sure to meet with an enthusiastic reception nightly. Next week, Tony Denier's Humpty Dumpty.

Lee Avenue Academy of Music (C. L. Woglom, manager): The Barlow-Wilson Minstrels are playing here this week to good houses. Only a Woman's Heart next week.

Germania Theatre: An excellent variety bill is presented this week.

## ALABAMA.

### BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): W. J. Scanlan and co. appeared 28th in The Irish Minstrel. Large audience. Mr. Scanlan's performance, and especially his excellent singing was enjoyed by all present.

### HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Atkinson's Comedy co., in Peck's Bad Boy, Jan. 23, to a large audience, giving general satisfaction. The Silver King, 13th.

### MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Huntley Dramatic co. has scored another success, large and enthusiastic audiences greeting them at every performance. "Standing-room only" is posted every night long before the curtain rises, and large crowds are turned away. Another week and probably longer.

Montgomery Theatre (Jake Tannenbaum, manager): The talented young comedian, W. J. Scanlan, as Larry O'Lynn, in Fred. Marsden's Irish drama, The Irish Minstrel, to good house, Jan. 30.

Items: The Sea of Ice was not put on this week at McDonald's Opera House, the plays presented being so well received. It will not be put on for another week. Several of the members of Scanlan's co. attended the matinee, and witnessed the play of Divorced, 29th. In the evening Florence Kennedy (Mrs. Huntley) occupied a box at the Montgomery Theatre.

## ARKANSAS.

### LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Clara Morris, supported by a good co. presented Article 47 to a crowded house, Jan. 26. Miss Multon was produced to only a medium house, 27th.

Item: Edward Stevens, advance of Lizzie Evans, was in the city yesterday completing arrangements for the appearance of the little lady in Fogg's Ferry, 5th. C. D. Edwards, stage manager at the Grand now has charge of all the bill-posting for that house.

## COLORADO.

### DENVER.

Tabor Grand Opera House (Peter McCourt, managers): Oliver Byron opened a week's engagement Jan. 26, in Across the Continent. The audience was very good in size, as is usual on Monday night, which is now regarded as the society night at this house. Business during week was only fair. Ten Thousand Miles Away was put on Wednesday and Thursday nights, and Rags and Bones was presented Friday and Saturday nights. Mr Byron is an actor of recognized merit and he does his work with a conscientiousness that is really commendable. Kate Byron is also worthy of mention, for she played her parts in a manner that showed careful study. Rose Eytinge, who has been out in this part of the country for some time past, will stop here on her way East, commencing her engagement 2d. That great emotional star, Clara Morris, comes after Miss Eytinge.

All Sorts: Philip McCourt of box-office fame at the Tabor has gone to the mountains to recuperate.—James Smeeton was given a benefit at the Tabor on Sunday night, 25th. A fair audience was present. Nettie Hewitt, who took part in the Forrester benefit last Fall, favored the audience with some of her fine vocal selections.—On the 24th, 25th and 26th, the original Vienna Ladies' Orchestra, formerly of California Hall, gave concerts at the Academy. Audiences were small, notwithstanding admission was put down to twenty-five cents.—California Hall has been closed. But it is rumored that Marie Roller, directress of the Vienna Ladies' Orchestra, will reopen it.—Pat Reilly, the caricaturist of the Star Specialty co., met with great success in the West with his picture-drawing. In San Francisco he made a snug little sum, and while here he had several orders for his kind of work. One night during the co.'s engagement here, Mr. Reilly drew a capital likeness of John Elitch, the popular restaurateur, without looking at Mr. Elitch, who occupied a box.—The Adamless Eden co. will make a jump from the East to fulfil a special engagement here after Clara Morris, opening 16th.—Edward Clayburgh and wife registered at Charpiot's on Sunday, 25th.

## CONNECTICUT.

### NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Although the printing carried by Gillette, in the Private Secretary, is intended to illustrate his version, it does not, but follows the current Madison Square interpretation, with which it differs to a considerable degree on a comparison between Gillette's and Thornton's methods, the latter must be judged by far the most artistic. The former, however, does infuse enough humor into his part to put the auditor, who has not seen the other, in the happiest frame of mind. M. A. Kennedy gave a complete copy of Le Moyne's garrulous old uncle, and Tannehill received an encore. The rest are indifferently fair. The co. was seen by crowded houses, Jan. 27 and 28.

New Haven Opera (House Horace Wall, manager): Victor Durand was played for a three days' engagement Jan. 29, 30 and 31, with moderate financial success. A careful analysis of Mr Carleton's work shows it to be one of great merit. An apparent effeminacy spoiled George Clarke's acting of the title role, but in the telling scenes he was everything that could be desired. Newton Gotthold gave the most perfect presentation of the evening, and I cannot speak too highly of his excellent taste. Next to the last named, W. H. Denny and Sophie Eyre come in for an equal share of praise, nor did Louise Dillon appear less sweet than usual. In fact, the only stick in the cast is Frederick Corbett, whose acting is positively miserable.

American Theatre (Press Eldridge, manager): A first-rate variety co. made business rather lively here last week, and on the 2d The Australian Novelty co. will try to cause the habitues to forget their pains and sorrows.

Bunnell's Museum: Mrs. Tom Thumb's comb. remained here last week, and was seen by many people. Opening 2d, the Memphis Minstrels will contend for patronage.

Items: Dr. Carver was made an Elk last week.—Lou Sanford joins the Australian Novelty co. here Monday.—Tom Williams, a former husband of "Lurline," is residing temporarily in this city.—New Haven won over Southington in a prize clog at the American Friday last.—Mr. Near, a former New Haven manager, was in town Saturday.

### WATERBURY.

Opera House (J. H. Coe, agent): Kate Girard, supported by London McCormack and a fair co., were here all last week. They produced the Danites and '49 to good business. Miss Girard, although not fully recovered from a recent illness, did remarkably good work.

American Theatre: Still continues to increase in popularity. New faces this week are Rooney and Ryan, Christine Perry, Alice Drayton and Sadie Conley.

Item: The report which has been going the rounds of the State papers to the effect that the management of the Girard comb. had changed hands, is denied by C. B. Palmer, who says he is still at the helm.

### DANBURY.

Opera House (C. L. Taylor, manager): The Private Secretary was presented for the first time in this city to a large and highly delighted audience Jan. 29. Mr. Gillette's Secretary is the best he has done yet and the other characters were ably presented. A co. with Kate Girard as the star will produce 49 and The Danites present week.

### NEW BRITAIN.

Grand Opera House (John Hanna, manager): W. J. Shea comb. co., Jan. 26, week, to good business; Kathleen Mavourneen, 26th; Rip Van Winkle, 27th; All is not Gold that Glitters, 28th; The Long Strike, 29th; Ticket-of-Leave Man, 30th; matinee, 31st, Rip Van Winkle; evening, The Hidden Hand. W. J. Shea and Mary Leece in leading parts were quite satisfactory. We now have the Peoples Theatre co. (Charvat's) for two weeks, opening 2d, East Lynne. Jacques Kruger (Dreams), 19th; Murray and Murphy (Irish Visitors), 25th.

### WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Jan. 26, for one week, the Lucier Family. The co. gives a variety and musical entertainment at low prices. The Luciers compare favorably with the Berger Family, than whom no more popular musicians ever visited us. Messrs. Woodbury, Braham and Phillips and Miss Bach make a team of specialists which is hard to beat.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Maggie Mitchell last week to good houses, except Saturday matinee, which was packed. Henry Irving in The Bells, Merchant of Venice, Charles I., Eugene Aram, Much Ado About Nothing and Louis XI., this week. Advance sales very large. The Galley Slave, 9th.

National Theatre (Rapley and Kinsley, managers): We, Us & Co. to large and appreciative houses all last week. This week, Fanny Davenport in Fedora. My Partner, next week.

Ford's Opera House (John T. Ford, manager): Rice's Surprise Party last week to fair houses. The scene from Orpheus and Eurydice could have been left out to advantage. Ladies were not at all pleased with it, and after seeing it did not advise others to go. The show, all around, did not compare favorably with the performance at the National. This week, Carrie Swain in The Little Joker. Next week, first three nights, Kindergarden. Rest of week, Boston Ideals.

Theatre Comique (T. E. Snelbaker, manager): This week, British Novelty co.

Herzog's: Sawyer's Georgia Minstrels, last week, to packed houses. Jennie Calef, this week, in Little Muffets and Fanchon. Next week, Queen's Evidence.

Dime Museum: This week, J. K. Keane in Mrs. Partington.

## GEORGIA.

### SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Rhea in An American Countess, Jan. 28, to one of the largest houses of the season. Very enthusiastic audience. By general request An American Countess was repeated at matinee, 29th, to a large house. Arcadia was produced

in the evening before an appreciative audience. Why this play is called a comedy is more than the audience could see; but nevertheless Rhea was well received in it. Pirates of Penzance produced 30th, 31st and matinee by home talent to large houses, notwithstanding the inclemency of the weather. It was a success in every particular. The Mabel of Mrs. W F. Bassett and the Pirate King of Frank Readick were admirable. The chorus was excellent and much stronger than the average opera co. visiting this city. Planter's Wife, 9th.

Items: The Hidden Hand comb. was booked for 2d, but no agent turning up, it was concluded they had wisely passed us by.—Ristori was booked for 3d, but her agent just arrived to-day and is making arrangements for her appearance 7th.—James Sullivan, chief of theatre police, is doing a good deal toward preserving good order lately.

### AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Jan. 26, Mattie Vickers, in Jacqrine, to a small house. The play is worthless except as a vehicle to present the variety business of Miss Vickers. Rentz-Santley Burlesquers in Orpheus and Eurydice, 28th. A meagre audience of men and boys expressed deep disgust. Mlle. Rhea in An American Countess, 30th. The play is intensely interesting, and Rhea adds fresh laurels to her already well-established reputation. She is one of the great favorites of our city, and the audience was the largest any dramatic performance has drawn this season. The culture and refinement of the city filled the house, and a more delighted set of people never witnessed the close of a performance with greater regret. Rhea expressed herself as pleased with the play, but I have temerity enough to say that I think the playwright has woven more interest in the male character thar in that of the Countess. The support is of the highest order of talent. Rhea's reception is but an additional proof that good performances and good cos. will never fail to draw here. Edna Carey in The Planter's Wife, 5th.

Items: Manager Cohen is entirely recovered from his wound. He assisted most gracefully at a reception of Rhea's admirers after the performonce.—The lessees of the theatre have tendered Mr Cohen a benefit, he to choose his attraction. He has selected the date of 10th, at which time Aimee will appear, and his friends are busily engaged in making it a grand success.

### ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Milton Nobles, in Love and Law, 30th, repeated at matinee and Phœnix 31st, to large and well-pleased audiences. Mr. Nobles is quite a favorite here, and his comings are hailed with much pleasure.

### ROME.

Nevin's Opera House (M. A. Nevin, manager): W. J. Scanlan, 27th, to a slim house.

## ILLINOIS.

### ROCKFORD.

Opera House (C. C. Jones, manager): Mme. Janish, Jan. 28, presenting Camille to a fair house. The performance was very much enjoyed. Frank Losee, C. A. McManus and Florence Vincent were well received. Twain and Cable read to a large house, 30th.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Siberia, Jan. 21 and 22, to fair business. A Rag Baby, 24th, only succeeded in drawing a small audience. Laura E. Dainty and co. played A Mountain Pink, 26th and 27th, to fair business. Crossen's Banker's Daughter co. attracted a good-sized audience, 29th. Ford's Opera co., 6th and 7th.

Item. Senator John A. Logan occupied a private box at the Opera House, 26th, at Laura E. Dainty's performance of Charity Weeks in A Mountain Pink.

### GALESBURG.

Jumbo Davis appeared Jan. 25 to a $700 house; 1,220 tickets being sold. Crossen's Banker's Daughter co. to a fine house, 2d. Arther Rehan's 7-20-8 co., 19th; Wilbur Opera co., March 4.

Item: The Opera House will be entirely rebuilt at the close of the season. The hall will be dropped to the lower floor, and have two galleries and one of the largest stages in the State outside of Chicago.

### DECATUR.

Smith's Opera House (F. W. Haines, manager): Laura E. Dainty, as Sincerity Weeks in A Mountain Pink, gave very good satisfaction to very fair house, Jan. 28. Wilbur Opera co. gave Girofle-Girofla, with Susie Kirwin in the title role, to a very large audience, at popular prices. Galley Slave, 6th; Lights o' London, 11th and 12th; Lotta, 14th.

## INDIANA.

### INDIANAPOLIS.

Dickson's Grand Opera House (George A. Dickson, manager): Miles and Barton's Bijou Opera Bouffe co. opened a three nights' engagement; Jan. 26. Opened to only fair business, but improved. As co. is just from New York comment is superfluous. As their season was to close 30th, the chorus had been thinned down considerably. Several giant brains must have worked the local hits made. The Maude Granger co., booked to fill out the week, had become homesick after leaving the Square, and at Pullman, Ill., they concluded to go in, taking Lynwood with them. House closed these ates. Harrison and Gourlay, 5th, 6th, 7th. Elks' benefit afternoon of 6th., White Slave, 9th, 10th, 11th, and Lotta, 12th, 13th, 14th.

English's Opera House (W. E. English, proprietor): Kelly and Ryan, who had dates for 26th, 27th and 28th, cancelled before they were announced. House closed. The Midnight Marriage co., with William Redmund and Mrs Thomas Barry, filled week. The co. was passably good, but Redmund and Barry were better. Good houses, this being the only theatre open. Muggs' Landing, 5th, 6th, 7th; Dan Sully's Grocery Shop, 12th, 13th, 14th; Gilday and Beane in Collars and Cuffs, 16th, 17th, 18th; Lizzie May Ulmer, 20th, 21st.

Zoo (C. T. Gilmore, manager): Usual good business all week. The stock has been increased, and now will run largely to sensational and spectacular. Harry Amler in Counterfeit and the usual stars fill the evening for week of 2d.

Museum: Arrivals for week of 2d: The automatic Passion (Strasburg) Clock, Rice Midgets, Mastodon Child, White Moors, Osma Dixon, ventriloquist, Lemly, juggler; Kissell, zouave; Blake and Bertram, Spencer and Sawtelle, Mayo and Southerland, etc.

Elbow Shots: Gus Morris, he who got lost while ahead of the Ford-Wallace co., was here last week.—Maude Stuart is in Chicago.—David Wallace and his wife (Zelda Seguin) were at home here 23d and 24th.—Florence Marryat, billed for a lecture here last week, arrived all right, but just prior to mounting the rostrum was stricken suddenly ill and cancelled. Given a return date later.—The Twain-Cable team will endeavor to duplicate their $790 business in January on the 7th at Plymouth Church.—During a billing and cooing scene in Midnight Marriage, the gods began smacking their lips and clucking and chirping. Redmund immediately stopped all business and delivered a silent address to the gallery with his eyes. The gallery quieted and the parquet applauded. Sam Harrison is here ahead of Skipped.

### TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The Wilbur Opera co. appeared, Jan 28, in Girofle-Girofla to good business. The Leopolds, 6th and 7th.

### FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Prof. Innes, the celebrated trombonist, played under the auspices of the City Band and Reinke's orchestra, to standing room only, Jan. 29. The audience was composed principally of the best musical talent in the city, and they were surprised at the high standard of music. The Crimes of London, a melodrama containing very little merit, had only a meagre house, 21st. Fannie Bernard, whose husband died in this city about six months ago, appeared in the leading role. One of the local papers gave her a severe criticism. Under the circumstances I do not think she deserved it, as she informed me she was playing for the benefit of her sister, Maude Stuart, who is at present unable to fill her part, and not to satisfy any ambition. Kit Clarke, with his Adamless Eden, had a big house, 24th.

Academy of Music (C. B. Woodworth, manager): Some misunderstanding exists in regard to the future of this house. Combs. will continue to play as heretofore, and the building will only be used for a roller-skating rink when there are open dates.

Items: The bill-board war has abated, and the combatants have come to an amiable understanding.—Various rumors are afloat regarding a change in the management of the Masonic Temple, but I can ascertain nothing definite. Col. Scott will in any event probably continue as business manager.—The suit of C. B Woodworth vs. Louis Aldrich has been stricken from the docket, and the Justice of the Peace now has a search-warrant out for his fees.—Frank J. Woulfe has written a song for a well-known comedian. It is being put to music, and will be sung in a new play now under preparation.—Smiley Walker has been in town during the week working up a boom for The Beggar Student.—Blanche Stetson, formerly a variety actress, is here visiting her friend, Fannie Smith.—F. J. Healy, of the *Gazette*, is the most fearless dramatic critic in the city, and makes the drama a prominent feature of his paper.—Bookings at the Academy ar: Cable and Twain, 5th; George S. Knight, 12th. At Masonic Temple, Power of Money, 7th.

### ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Flora Moore's Bunch of Keys drew a fair house Jan 26. Crimes of London, to light business, 28th. J. L. Mortimer, of the co., was dangerously ill at the hotel for four days. Hearts of Oak, 6th.

### WABASH.

Harter's Opera House (Alfred J. Harter, manager): Abbie Carrington Opera co., Jan. 26, to a good house. Popular prices. Entertainment very satisfactory. No bookings for February.

### LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Jan. 24, the Wilbur Opera troupe appeared to good houses afternoon and evening, giving The Little Duke at the matinee, and Girofle-Girofla in the evening.

## IOWA.

### DES MOINES.

Grand Opera House (W. W. Moore, manager): The Romany Rye, Jan 28 and 29, to poor audiences. The co., with the exception of W. T. Johnson as Joe Hackett, and Charles Klein as Boss Knivett, played like amateurs. Star Specialty co., 30th, to fair business, and seemed to please.

Foster's Opera House (William Foster, manager): Siberia, 28th and 29th, drew the largest houses of the season, standing-room being at a premium. The co., as usual, gave best of satisfaction.

### MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): Phosa McAllister and co., Jan 26, produced Two Orphans before a fair-sized audience. A change from the usual order was the assumption of the part of Henrietta by the star. This change, however, was anything but unsatisfactory. As a co. are good, and a specification of defects is difficult. The wardrobe is as fine as any on the road, and the piece is played far better than usual.

### OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Despite its being the coldest night of the Winter, Romany Rye did a good business, Jan. 27. Best of satisfaction. Janauschek in My Wife, 5th; Bunch of Keys, 13th.

### KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Jumbo Davis, Jan. 28, to good audience, considering the weather. Lizzie May Ulmer, 7th—return engagement. This lady is making an excellent impression throughout the West. William Redmond and Mrs. Barry, 11th, Bunch of Keys, 14th (Flora Moore), Jay Simms and Minnie Castle week of 16th, with exception of 17th, which will be filled at Fort Madison, the Lilly Clay Adamless Eden party being at this house that night.

### CLINTON.

Music Hall (C. E Fenlon, manager): Galley Slave, Jan. 30, to a large and well pleased audience.

### DUBUQUE.

Opera House (Duncan and Waller, managers): Galley Slave Jan. 27 to very good business and general satisfaction. The performance was slightly marred by Majorie Bonner and A. G. Eno suffering with very bad colds. Madame Janauschek in My Life, 30th, to the best business of the season. Most enthusiastic audience. Many calls before the curtain. Alice Oates in Robin Hood, 6th. Siberia has been secured by the Henderson Drum Corps, an organization formed during the late campaign and named in honor of Congressman Henderson. Hoop of Gold appears 20th and 21st.

## KANSAS.

### ATCHISON.

Price's Opera House (L. M. Crawford, manager): Two fine renditions of Storm-Beaten were given Jan. 26 and 27. The first night the curtain rolled up before the largest audience of the season, over $600 in the house. The second night a remarkably good house. It is a well-known fact that our city is not a good two-night stand. Edmund Collier, as Christian; Lizzie Hudson, as Kate, his loving sister; and Miss Preston, as the mother, Dame Christianson, were excellent. Charlotte Wayland, as the sweet Priscella Sefton, would have been very charming—as her conception of the character was very clever—if she could have been induced to forget her little affectations in both manner and speech. May Steele, as Sally, was quite piquant. A. J. Bruno made a very funny Jabez. The make-up of L. F. Rand, as the blind preacher, was very good. In fact, the whole co. were most excellent, and the scenery very good.

### WICHITA.

Turner's Opera House (George Kroenert, manager): Dad's Girl was introduced to a large audience by the Lizzie May Ulmer co. Jan. 23. The co. is very evenly balanced, and gives a good performance. German Concert co., 6th.

### FORT SCOTT.

Opera House (W. P. Patterson, manager): Lizzie Evans drew only fair audiences Jan. 23 and 24, when she appeared in Fogg's Ferry and Maud Muller. But, as usual with metinees, she drew the largest of the season 24th, in Dew-Drop. Every one was well pleased with Miss Evans. She has improved considerably since her visit last season, and under more favorable circumstances would have done better business. Too much Winter and extra attractions at the Skating Rink. Dad's Girl was pronounced by many as being the best play given here this season. Presented by Lizzie May Ulmer and an excellent co. Miss Ulmer, as Mul, pleased everyone. George C. Boniface, as David Hoskins, was fine. Business was not what it should have been, but still was very good. Rentfrow's Pathfinders, 12th; Jumbo Davis, 13th; Roland Reed, 18th; A Mountain Pink, 24th.

### PARSONS.

Edwards Opera House (McKim and Baird, managers): Lizzie Evans favored us, Jan. 26, with Dew-Drop, to large and highly pleased audience. Dad's Girl was presented in a very estimable manner, 28th, by Lizzie May Ulmer and a good co. Miss Ulmer's sprightly acting, together with a girlish face and intelligent expression, fairly captivated a large and fashionable audience. Laura E. Dainty, in A Mountain Pink, 23d.

Item: I am pleased to say of this place, as reported at other places, "Business is becoming better."

### EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Morton and Bell's Comedy co., Jan. 26, in Our Strategists, gave a good entertainment to a small but appreciative audience. Uncle Tom co., 5th.

### ABILENE.

Bonebrake's Opera House (R. M. White, manager): House filled by the largest and most intelligent audience your correspondent has seen in Abilene, Jan. 22, the occasion being the appearance of that great favorite, Fay Templeton, in the comic opera, La Belle Coquette. Fay is always charming, artistic and irresistible, and did not disappoint her audience. But the opera was not a good one. The audience missed De Lange, of other visits, but Mr. Templeton very creditable filled his position. The co., as a whole, was well balanced. Louise Sylvester, 8th and 9th; Crossin's Banker's Daughter, 12th.

Item: Our genial young friend, Mr. White, has succeeded to the management of the Opera House.

### WINFIELD.

Manning's Opera House (T. B Myers, managers): Lizzie Evans played to crowded house, Jan. 22, appearing as Dew-Drop and taking everything by storm.

### LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor); Storm-Beaten was presented Jan. 28 and 29, to best houses of the season. The scenery was the finest ever brought to our city, and the acting far above the average. On account of the close times, the management of our Opera House reduced the price of admission to this entertainment from one dollar to seventy-five cents, meeting with hearty approval from theatre-goers. Baird's Minstrels, 5th; Pledged, 11th; Under the Gaslight, 13th and 14th; Crossen's Banker's Daughter, 16th.

## KENTUCKY.

### LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Ford's Opera co. appeared during week of Jan. 26, in Little Duke, Girola, Orange Girl, Fra Diavolo and Bohemian Girl to fair business. Barring Zelda Seguin, who took leading roles, Lula Evans, J. G. Peakes and Webster Norcross, the co. is rather weak, although it gave evidence of careful and thorough drilling. The performance of the Orange Girl by this co. was the first that had ever been given here, and although well sung and acted failed to score a hit. Silver King, 2d; Minnie Maddern, 9th, 10th and 11th; Kate Claxton, 12th, 13th and 14th.

Masonic Temple Theatre (W. H. Meffert, manager): Falka, by McCaull Opera co., was presented 26th, 27th and 28th to fine audiences, and was well received. The performance was more of a spectacular than a musical success, notwithstanding the excellent singing of Bertha Ricci, Ray Samuels and Hubert Wilke. John Howson as Baron Von Falbach and Alfred Klein as the Pelican did some good comedy work, and made a fine impression. The costuming and stage setting were brilliant and displayed taste and judgment. The remainder of the week was filled in by the Power of Money with indifferent success. The co is about up to the average, which is more than can be said of the piece. Dan Sully's Corner Grocery, 9th, 10th and 11th; J. S. Murphy, 12th, 13th and 14th; Thompson's Beggar Student, 16th.

The New Grand Theatre (J. P. Whallen, proprietor): Peck's Bad Boy by the Atkinson Comedy co. has drawn immense audiences and scored a great hit. The co. is only fair, but succeeded admirably in working up the situations and convulsing the spectators. Barry and Fay in Irish Aristocracy, 2d; C B. Bishop, 9th, week.

Harris' Museum (James Revell, manager): Joseph H. Keane presented the Colleen Bawn during the week of the 26th to fine houses, although the attendance was not quite up to that of the week previous. The performances were very good and took well with the audiences. The attraction this week is the Pauline Markham Comedy co.

Items: Harry Miner is in the city. He will remain until the opening performance of The Silver King.—Saturday night of the Ford engagement Fannie Hunt D'Almy made her debut, appearing as Arline in the Bohemian Girl. The lady is well connected here, and the house was filled, principally with society people. Her first appearance in prominent parts may be called a success.—Chief Whallen has put a quietus on the loud variety shows by dropping a gentle hint. "A word to the wise," etc.—A matinee performance was given Wednesday at the Grand for the benefit of the poor of the city. Peck's Bad Boy was the attraction, and the performance netted a goodly fund. Harris' Museum will follow suit next week. May the benevolent reap the promised reward.—The chorus of Falka managed to make itself notorious during the short stay here by such openly indecent conduct as to necessitate a change of habitation. They were bounced for cause.—The Temple management furnished additional scenery for the Falka engagement. The palace scene in the second act was a delightful piece of setting.—There is something exhilarating in the indignation of the highly moral organ, the *Argus*, at the generous undressing in Falka. Selah!

### LEXINGTON.

Opera House (R. Marsh, manager): Miaco's Humpty Dumpty, Jan. 26, to very poor business. The co. is in a bad condition. The leading man left it at Nashville. Power of Money, 27th, to good house. The audience was disappointed with the much-advertised car-load (?) of scenery. Clever comedy by Frank Davis and Emma Leland was the only redeeming feature of the peformance. J. Z. Little's World co., 31st, to fair house.

Items: Hugh George, of our orchestra, joined the Humpty Dumpty Co. The management of Power of Money announced that the World co. was under the same management. Not so. Business of the latter co. was injured thereby.

## MAINE.

### PORTLAND.

Theatre (Frank Curtis, manager): Hi Henry's Minstrels made a fine appearance Jan. 26, and a good house was present to witness a good show. Costumes, jokes, music and singing were all in keeping, and they are booked for a return date next month. Sol Smith Russell, under the management of R. M. Field in Jones' comedy of The Silver Spoon drew a good house 31st, and although the co. were decidedly lost, John Ince nobly assisted Russell in making the performance acceptable. Addie Cummings was a very bad Sarah Austin, Miss Cowell an equally poor Asia Greenwood, and F. B. Conway a horrible Glandon King. The co. were worse than amateurs. Thomas W. Keene, 5th, 6th.

People's Theatre (William Wylie, manager): A good show, patronized by large houses at reduced rates, has given the managers great satisfaction, and a good bill is out for this week.

Tips: The Haydn Society gave the Fall of Babylon in fine form 30th.—A charming amateur performance in French was given privately 30th, before an audience of culture and refinement, and Miss E. J. Dresser, of this city, made a most decided success, her delicious accent and conception of the character being worthy of a professional.

## MARYLAND.

### HAGERSTOWN.

Academy of Music (E. W Mealy, manager): Dickson's Sketch Club in Editha's Burglar, Jan. 26th, to poor house. Carrie Swain in The Little Joker, 30th, to good house. Carrie is a favorite here, and never fails to draw good houses. Louis Aldrich, 7th.

## MASSACHUSETTS.

### FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Attractions were few last week. Harry W. French's Mexican lecture, Jan. 25, closed the course. Small houses have been the rule. Next season Mr. French will try his luck again, and it is to be hoped good houses will attend. Atkinson's Comedy co. presented for the first time here Peck's Bad Boy, 31st, to large audience at night and fair at the matinee. The rough-and-tumble fun with which the farce abounds pleased the audience. Kathleen Mavourneen, 5th. Boston Symphony Orchestra, 6th; T. W. Keene, 14th.

Chaff: A person calling himself Charles H. Barron, and claiming to be manager of a co. called the Romantic Marriage, put up at the Wilbur House a few days since, and spent his days and evenings around the Academy. As the hotel people thought he was not all right, they had him arrested, and the police coming to the conclusion that he was a first-class crank, gave him a chance to leave town, which he accepted.—Officer John Dunn severed his connection with the Academy Saturday night after six years' services in the gallery. New regulations with the police force was the reason.—A number of cos. have written to Manager Burrell wishing to play week dates at museum prices. But he says that as long as he can get regular prices and do a paying business, they must give this town the go-by.

### LOWELL.

Huntington Hall (George E. French, manager): The Bennett and Moulton co. put in a week of light opera at cheap prices, Jan. 26, to crowded houses. Zozo, 6th and 8th; Edwin Booth, 26th.

Opening: The People's Theatre, which has been built by a number of young men of this city, will open this evening, 2d, Claire Scott being the attraction. The bill will be changed nightly and I predict a succession of crowded houses, as the admission is but ten cents, reserved seats fifteen and twenty-five. The house will seat $1,500, and an efficient orchestra has been engaged, led by Prof. William H. Way.

### CHELSEA.

Academy of Music (James B. Field, manager): Jan. 26, Hyde and Behman's Minstrels gave a good show to a fair house.

Item: No oates ahead given by the Hyde and Behman Minstrels on account of the close proximity of T. P. W.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Boucicaults, father, son and daughter, Jan 26 and 28, in Colleen Bawn and The Shaughraun, had good houses, the latter play being given the better presentation. Boucicault, junior, developed considerable talent as an actor, and Miss Nina was sweet and winning. The Private Secretary, 31st, with Gillette in the title role, had a crowded house. The piece is a much better version than Nuaky, which the Boston Museum co. recently played, the business being almost entirely different, and of far more comical effect. But Sol Smith Russell's impersonation ranks far ahead of Gillette's, the latter being more boisterous and more conscious of the fun he is creating. Of the supporting co. Frank Tannehill, Jr., and M. A. Kennedy were particularly good.

Items: Hart Conway has joined the Boucicault co. to play in The Shaughraun, *vice* Donald Robertson.—Camilla Urso, violiniste, assisted at a semi-professional concert, 28th, and received most enthusiastic encores.

### NEW BEDFORD.

Opera House (J. C. Omey, manager): Atkinson's Comedy co., Jan. 29, had a rather light house, and produced Peck's Bad Boy to the satisfaction of all present. Hyde and Behman's Minstrels gave a fine performance, 31st, to a $400 house.

Items: Georgia Dean Spaulding, who, with her troupe of specialists, has been at the Adelphi Rink, 30th and 31st, talks of going upon the legitimate stage.—A horse was frightened 31st by Hyde and Behman's street parade, and the owner claimed five dollars damage, which Manager Fichett paid, although he says not the slightest damage was done either horse or wagon. This is the banner town for claiming damages from show people, averaging four or five cases a season. The latest case previous to the one just noted, was that against Stafford, the tragedian. He had life-size portraits of himself at the corners of the streets, and the owner of a horse claimed twenty-five dollars damages on account of the animal being frightened at one of them and running away, although it has since transpired that the accident was caused by some carpenters' dropping a board from a staging.

### WORCESTER.

Theatre (Charles Wilkinson, manager): Our Regiment occupied the house last week to fair business, but not as large as The Drummer Boy last season. The Egyptian mystery will be the attraction week of 2d; Zozo, 9th, and the Boat Club in Lord Bateman, 12th and 13th.

Signs: Rink business is becoming light; the theatre business larger. With the increase in general business, it looks as if the season would close with some money for the manager, notwithstanding bad business in the past.—The Dime Museum still continues to draw fair houses, and will, no doubt, linger the season through, much to the disgust of the legitimate.

### LYNN.

Music Hall (James F. Rock, manager): Sol Smith Russell, supported by a co. specially engaged, and bearing the Boston Museum's name, presented The Silver Spoon, Jan. 28, to a slim house. I am sorry to chronicle the fact that Thomas W. Keene, with a fine co. in support, appeared in Othello 31st, to poor business.

Items: Col. Milliken's Acme Burlesque co. will appear at Odd Fellows Hall, 2d and week, at cheap prices.—Daisy Markoe in U. T. C. 4th, 5th, 6th; Atkinson's Jollities, 16th, week; Bennett and Moulton's Opera co., 23d, week; Fred Williams' co. in Birds of a Feather, March 2, week.—The manager of the Zozo comb. has placed the general admission at ten cents.

### TAUNTON.

Music Hall (A. B. White, proprietor): Atkinson's Comedy co., in Peck's Bad Boy, Jan. 27, to a small house. Cause—too much skating rink. Hyde and Behman's Minstrels gave a splendid performance to a large audience, 29th. Every performer advertised appeared. Miniature Patti Opera co. 6th; Bunch of Keys, 16th.

### WALTHAM.

Music Hall (W. D. Bradstreet, manager): Nashville Colored Students appeared Jan. 28, to a good house. Boston Museum co, with Sol Smith Russell, in Silver Spoon, 29th, to a fair house. Dion Boucicault, 7th; Bunch of Keys, 12th; Dowling's Nobody's Claim, 23d; Burr Oaks, 27th.

## MICHIGAN.

### DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Dan's Tribulations occupied the boards the first three nights of the week, and was thoroughly enjoyed by the large audiences which greeted its first presentation here. Mr. Sparks makes a good Dan, but is somewhat boisterous.

Whitney's Grand Opera House (C. E. Blanchett, manager): A small but appreciative audience attended the Kellogg concert on Monday. The programme was an excellent one, and was heartily encored. Miss Kellogg's manager would have brought more shekels into the treasury, if the present popular prices had been offered. Our former townsman, M. B. Curtis, the inevitable, has proved conclusively that Samuel Plastrick is not a bad venture, financially or otherwise. His welcome home certainly occasioned his manly bosom to heave with delight, and rather increased his endeavors to give his friends a suitable recompense in return for their substantial greeting. He attracted, as he always does, the largest audiences of the season. Thompson's Beggar Student, 4th, 5th, 6th and 7th, will be presented at popular prices; Feb. 12, Twain-Cable; 16th, Kiralfys' Sieba.

White's Grand Theatre (Charles O. White, manager): The large auditorium of this popular theatre was crowded during the performances of Silbon and Elliott's Cupid comb., and it is safe to assert that with the present admission fees of ten and twenty cents there will be continued prosperity for all future attractions. Crimes of London will be performed 2d, week. Among the future attractions may be mentioned Power of Money, 9th, week; The World, 16th, week; Dominick Murray, 23d, week.

Detroit Museum: After a week of Two Orphans to crowded houses, this theatre will resume specialty business for this week, and include Whitfield, Joe and Annie Burgess. The Arne Walker Dramatic co. will return 7th and present East Lynne; the Hollywood Family in Comic Opera, 23d.

Items: W. H. Brown, manager of Maude Granger's, collapsed Lynwood, has taken a similar position with M. B. Curtis.—Mrs. Charles O. White is visiting the Exposition at New Orleans, and would be pleased to have her professional friends call at 217 North Rampart street.

### FLINT.

Music Hall (Thayer and Page, managers): J. S. Murphy, in Kerry Gow, played to a good house, Jan. 24.

Teuton Hall (H. A. Thayer, manager): People's Novelty co. closed a two-weeks' engagement Jan. 30. Crowded houses.

### GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Flora Moore's Bunch of Keys co. kept a good-sized audience laughing continuously for three hours on the evening of Jan. 24. Miss Moore, barring a slight inclination to be "loud," was successful as Teddy. Her singing and warbling, with guitar accompaniment, was the feature of the performance. Support averaged well. Two Johns, 16th; Rag Baby, March 3.

Powers' Opera House (W. H. Powers, manager): Fair-sized audiences attended The White Slave, as presented by Bartley Campbell's co., Jan. 30 and 31. The play is put on in better style than when seen here two years ago. Emily Baker, as Nance, walked away with the honors. Thompson's Opera co., 12th; Joseph Murphy, 13th; Wages of Sin, 19th and 20th; Mr. and Mrs. George S. Knight, 26th.

### MANISTEE.

Scandinavian Opera House (E. Miller, manager): After being minus amusements for two months, the ice was broken Jan. 28 by J. S. Murphy and co., in Kerry Gow. The play was well rendered to a crowded and enthusiastic house.

Change: As will be seen by the heading, the management has been transferred from Erick Johansen to E. Miller, who we hope and believe will conduct the affairs of the house satisfactorily both to visiting cos. and patrons.

### LANSING.

Buck's Opera House (M. J. Buck, manager): Jan. 29, Bartly Campbell's White Slave, to one of the largest houses of the season. The cast was only moderately strong, but everybody was well received. The play, we think, shows, despite a few good touches, some of the author's poorest dramatic architecture. Legislators, however, are naturally episodical, and unexpected situations are quite to their liking; and, as the average statesman was numerously present, applause was generous. The next attraction is Campbell's Galley Slave, 20th.

### JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Bartley Campbell's White Slave, Jan. 25, to a good house. Fair co. Joseffy, to fair house, 31st. Excursions were run from various points within fifty miles. Artististically the entertainment was a complete success.

Snowflakes: Jan. 28, White Slave; weather twenty below zero.—Henrietta Berger Breeze is said to have scored a great success as Serpolette, in Chimes of Normandy.—Treasurer Covell, of the Opera House, has been under the weather for several days. Among the auditors at Joseffy's concert were Prof. and Mrs. C. B. Scheffler, of Albion. Scheffler is director of the Conservatory of Music at Albion College.—J. H. Buckland, formerly of the Wilbur Opera co., is at home.—Laurence Wood, of this city, has gone to Covington, Ky., to manage a skating rink.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Boston Theatre co. presented Youth Jan. 26, 27, 28 and matinee, to fair houses. Kate Castleton's co., 29th, 30th, 31st, four performances, presenting At Sea and Pop. Siberia, 2d, week.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of Jan. 26, Mlle. Adele's French Froliques. Light business. Zoe Gayton in Mazeppa, 2d, week.

Item: Professor John Reynolds, mesmerist, at Market Hall, week of Jan. 26, drew fair audiences. Charles C. Power, in advance of Siberia, is in town working up business.

### STILLWATER.

Grand Opera House (E. W. Durant, manager): Kate Castleton, with an exceptionally good co., Jan. 27, to a fair house. This was Miss Castleton's first visit here, and she has made a great many friends, who would be pleased to see her again. Ethel Lynton and Ferdinand Urban were twice recalled. Janauschek, in My Life, with a splendid support, 28th, to the largest house of the season. The madam's impersonation of the blind woman and then the designing Circe Encore kept the audience spell bound, while Helen Rand, Emma Hagar and Messrs. Stuart, Clements, Stevens and Chaplin showed themselves to be finished actors. Voted to be finest co ever seen here.

Libel Suit: Harry Phillips, husband of Kate Castleton, says he has begun suit against the Winnipeg *Times* for publishing the article of the purported fracas between himself and wife while in that city a few weeks ago. He wants $20,000.

### WINONA.

Philharmonic Hall (Grey and Russell, managers): Jan. 26, Twain-Cable reading. House packed. Oates Burlesque Opera co. in Robin Hood, 27th. Crowded house. James Sturges, comedian, pleased all.

## MISSOURI.

### MEXICO.

Kabrich Opera House (A. Armstrong, manager): The Katzenberg Comedy co., Jan. 30, to a small audience, in Fun in a Pawnshop.

### ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Jan. 24, matinee and evening, Oliver Byron in Across the Continent. Business light. Co. generally too good for the play. Perhaps my taste is at fault. McKee Rankin, 9th; Rag Baby, 11th and 12th; Youth, 13th and 14th; Janauschek, 19th.

### JOPLIN.

Joplin Opera House (H. H. Haven, manager): Morton and Bell's Comedy co. Jan. 22, playing Our Strategists; good business. Best pleased audience of the season. Lizzie Evans played Fogg's Ferry, 28th, to the best business that has been done here in years.

Items: Rentfrow's Pathfinders will open Hunter's Amphitheatre in Pittsburg, Kan., 7th.—Alexander Comstock, manager of the Strategists, has written a new comedy entitled A Pair of Socks which will soon be put on by Morton and Bells.

### SPRINGFIELD.

Mansfield Opera House (C. E. Dubbs, manager): Jan. 19 and 20, Our Strategists; appreciative audiences; medium business. Rentfrow's Jolly Pathfinders, Jan. 26, in Scraps; good business. Mountain Pink, 14th; Flora Moore's Bunch of Keys, 19th.

## NEBRASKA.

### PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Fay Templeton Opera co., Jan. 27, presented La Belle Coquette to big business. Fay did not please her audience as well as on other occasions. The support was poor and the chorus weak.

## NEW JERSEY.

### JERSEY CITY.

Academy of Music (William Henderson, manager): Harrison and Gourlay's Skipped by the Light of the Moon was given Jan. 29, 30, 31, to large and delighted audiences. There is really nothing to this play outside of the eccentricities of the principals, but it seemed to tickle the patrons of the house. Shadows of a Great City opened 2d to a fair house. The co. is an excellent one, and the performance was thoroughly appreciated, the Biddy Ronan of Annie Ward Tiffany deserving and receiving special commendation. This co. remains a week, and will be followed by Callender's Minstrels and Jacques Kruger in Dreams, three nights respectively.

Washburn's Museum: Frank Tannehill's Fun on the Bristol co. held the boards all last week, and the large houses attracted was sufficient testimony as to the excellence of the performance. A burlesque on Falka was introduced in the second act, and proved the feature of the performance. Minnie Oscar Gray and W. T. Stephens' co. in Saved From the Storm [illegible] good house, 2d.

Lightning: The Academy rejoices in [illegible] and a big stove in the lobby. This makes it [illegible] more comfortable. Harry Crawford the [illegible] lator, finds it a great saving of the wind [illegible] squander on his finger tips.—Alexander [illegible] amateur vocalist, is making arrangements [illegible] the professional stage.—Strange to say, [illegible] the cold snap of last week the audiences at both [illegible] increased in numbers. The skating rinks have [illegible] proved a source of danger.

### NEWARK.

Park Theatre (Leonard Gray, manager): [illegible] Troubadours did a fine business with Three [illegible] Jan. 29, 30, 31. Haverly's Michael Strogoff is [illegible] the week. The ballet is led by Mlle. Adele Cornalba.

Waldmann's Opera House (Fred. Waldmann, manager): Baylies and Kennedy's Bright Lights [illegible] night for the week.

Newark Museum: It is hard to tell just now who is running this place. Recently E. W. Palmer was succeeded as manager by Edwin Shorrey of [illegible]. Palmer, it is understood, was somewhat derelict in paying the bills of the place, and a certain creditor sued him, and obtained judgment for the amount claimed. When the constables visited the museum to levy upon the effects of Mr. Palmer in satisfaction of the judgment Mr. Shorrey was in possession and Palmer had left the city. On Saturday Shorrey also left the city hurriedly, and without paying any bills. Although the establishment is owned by Boston capitalists, the managers have had complete control over it, and to all intents and purposes were really the owners. A month's rent is now due for the building, and twelve anxious looking curiosities were standing around the deserted museum yesterday afternoon waiting for the missing manager and their week's salary.—They were Dr. Hickey, the lecturer; M. Figgeretter, the automaton; the five members of the Lavenberg family, bell-ringers; Eugene Crossman, the Yankee whittler, and his wife Mary, a comely young woman, and a ballad singer and Fielding the juggler. The owner of the building will allow the stranded curios and performers to have the use of the building for a few days that they may be able to get a little money with which to get to more congenial climes.

### TRENTON.

Trylor Opera House (John Taylor, manager): The performance of The Private Secretary, Jan. 30, 31, and Saturday matinee, justified the expectation of those who had read flattering reports of the comedy. Prof. Pencemann's new music also was highly appreciated. Booked: Michel Strogoff, 11th, 12th; Harry Montague, 23d, one week; Dion Boucicault, 18th.

## NEW YORK.

### ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Gus Williams appeared as Captain Mishler, 28th and 29th, to fine business. This week, Denman Thompson and M. B. Curtis each three nights.

Grand Opera House (Jacobs and Proctor, managers): Saved from the Storm, with Minnie Oscar Gray and W. T. Stevens, in the leading roles drew packed houses last week. Present week, Miaco's Humpty Dumpty co. and Jo-Jo, the dog-faced man.

Dime Museum: Phillips and Sherwood's Minstrel troupe proved to be a strong attraction, the house being filled every evening during the entire week. This week, the Arne Walker Dramatic co.

Casino: Last week, the Lorraine Brothers' co. appeared to large audiences in The Planter's Child and The Dog Spy. Beedle and Priadie's Pleasure Party is the attraction this week.

Pointer: This is the last week of the [illegible] in the Grand, Messrs. Jacobs and Proctor having secured the Academy will open that house during March and hope to meet with more success than has met their venture at the Grand. P. H. Lehnen, will resume control of the Grand and manage it for another year.

### BUFFALO.

Academy of Music (Meech Brothers, managers): Lotta began a four nights engagement last Monday. The house on the opening night was a fair one, considering it was a disagreeable night outside; business was very good later on, the matinee bringing out an audience that filled every seat in the house. Lotta was sprightly as ever in Nitouche. J. H. Stewart's [illegible] also in Joriot's part received a merited double encore. Baker and Farron are the attraction the present week. The Emigrants is the bill. M. B. Curtis follows.

Court Street Theatre (J. M. Hill, manager): Denman Thompson began a week's engagement, Jan. 26, in his perennial Joshua Whitcomb. Business was not very good except the matinee, which was a large one. Murphy and Murphy, in Our Irish Visitors, the current week.

The Adelphi (Joseph Lang, manager): Harry Montague's comb. played to business below the average at the house last week. Mills, King and Barton's Minstrels will endeavor to fill the house this week.

Items: The Big Four drew very large houses at the Dime Museum last week.—J. Vandusen, treasurer of Den Thompson co., was called westward last week on account of family illness.—Elly Coghlan has retired from Lotta's co. Her role of Corinne was ably filled by Nellie Pennoyer, a daughter of Lotta's genial manager. The latter gentleman seems very proud of The Mirror's good will.

### SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Gus Williams was seen here, Jan. 27, for one performance only in Captain Mishler to rather a small audience. He was particularly happy in the rendition of his several songs, especially "Pretty Little Dark Blue Eyes." Little Camille Campbell as Jeanette is a wonderful child artist. Remainder of cast not above the average. The D'Arcy Comedy co., which opened 29th, for a three nights' engagement, came to a most inglorious ending ending on the following night. Their first night's receipts amounted to less than $13. Two many bosses. Through the kindness of Manager [illegible] Prof. Bartholomew and Alderman Candee, the co. secured possession of their baggage. Douglass White and wife, who were the stars of the co., settled their hotel bill and left for New York on Saturday night. Josh Whitcomb, 7th.

Grand Opera House (P. H. Lehnen, manager): Prof. Bartholomew and his educated horses drew immense audiences the entire wee , and pleased everybody. The engagement turned out so successful that Prof. B. will open for another week March 16. The Standard Opera co. opened Monday night for a week's engagement.

Dime Museum.—The E. A. Locke co. played a round of dramas and farces at this place last week to small houses. On Saturday, owing to poor business and a lack of finances, the troupe was obliged to disband. The co. was organized in November last, under the joint management of D. W. Truss and F. F. Neyhart of this city. Miss Gardner, the star of the co., was compelled by her father on Saturday evening last to leave the co. Manager Truss urges this as one of the reasons for the sudden disbandment of the troupe. E. A. Locke, the leading man, has sued the management for back salary from Dec. 1. Muldoon's Picnic will be produced this week.

### ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Baker and Farron for three nights and matinee, beginning Jan. 26, did a very poor business in The Emigrants. The local press took occasion to say some very plain things of an uncomplimentary nature of the play and players, which I am inclined to believe were in a great measure justified. May Blossom during the latter portion of the week was a success beyond dispute, and was received with delight by large audiences at each performance. A more thoroughly competent cast could hardly be secured than the one to whose care the play is intrusted. Georgia Cayvan as May, gave to the character such a charming finish and womanliness, as to stamp her at once as an artist of more than ordinary merit. Joseph Wheelock as Steve, was admirable as usual and won new admirers by the force and faithfulness of his efforts. And what shall I say of Ben Maginley? Everything and yet nothing, for, when words fail, silence is always best, and language cannot express the hold and affection this gentleman maintains over his admirers. The Uncle Bartlett of W. H. Crompton was an excellent portrayal, as that actor's efforts usually are. The remainder of the cast was entirely able and the whole performance showed the perfection of the M. S management. For the present week the Pavements of Paris and the Romany Rye are billed.

Museum: Claire Scott in Camille, Lucretia Borgia, Leah, Galatea and East Lynne, played to very large business during the week just passed and her performances gave entire satisfaction to the Museum patrons. Indeed, several of her characterizations were decidedly better than might have been expected and are deserving of more than passing notice. Daniel Bandmann plays a return engagement this week, supported by Louise Beaudet, and business will be large.

Brevities: The Boucicaults are announced for appearance at the Leland next week.—G. W. Smith, an Albanian, was in the cast of the Emigrants last week.—R. J. Dumary, another, was supporting Claire Scott.—Mrs. Leland is rarely seen at the theatre nowadays, most of her time being passed in New York, which she now calls her home.—The skating rinks instead of getting into disfavor, are steadily increasing in patronage, much to the injury of the theatres.—Jacobs and Proctor are contemplating more improvements in the auditorium of the Museum.

### TROY.

Griswold Opera House (Jacobs and Proctor, managers): Corinne, with the best co. that has ever appeared with her in Troy, presented Mascotte, Capers, [illegible] and Cinderella, and drew crowded houses at every performance last week, giving the best of [illegible]. Pavements of Paris co., with Harold [illegible] 7th; Miaco's Humpty Dumpty co., 9th, [illegible].

Rand's Opera House (J. H. McGrath, manager): [illegible] lick's Bandit King co. drew fair houses [illegible] Hyde and Behman's Minstrels, 9th.

[CONTINUED ON EIGHTH PAGE.]

# NEW YORK MIRROR

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### MIRROR LETTER-LIST.

Armand, Joe
Aplohn, Charles P.
Armstrong, Kirk
Abrams, Ed.
Andrews, Wm.
Arthur, Lilford
Aldine, Nellie
Baker, Geo. H.
Boucicault, Dion
Berrell, Geo. B. (2)
Brooks, Walter
Bainton, Mrs. M.
Beaudet, Miss H.
Bren, J. F.
Bowron, Wm.
Barry, Ed.
Blackburn, Mary C.
Barringer, Chas.
Bowers, Mrs D. P.
Bailey, Mollie (2)
Brooks, W. L.
Bishop, C. J.
Brocolini, Signor
Bouchet, A. D.
Bowman, Fred
Bonfort, Philip
Bancroft, Miss E.
Brown, F. A.
Bowen, Robert
Barry, Helen (2)
Bushey, T. W. H.
Barnes, Elliott (2)
Burnside, Miss Jean
Bruns, Louis
Bonner, Charles
Barber, John
Buckley, Mrs. E. J.
Bayley, Fred (2)
Cahn, Julius
Chase, A. B.
Carner, J. W.
Charlton, Henrietta
Crabtree, Charles
Clark, H. M. (2)
Cowell, Miss Sydney
Chesterton, G. W.
Campobello, Sig.
Castle Burlesque co.
Cogey Co. Man'g.
Callender, Chas. (2)
Claremont, Alice
Courtney, William
Chrostain, C. J.
Clayton, Gilbert
Cleves, Lillian
Clarke, Marlande
Courtney, H.
Castagnari, Sig.
Corbett, Helen
Craig, C. G.
Carney, S. P.
Dunbar, E.
De Vernon, Frank
Delorme, Mrs.
DeHaag, J. G. (2)
Donnell, Nellie
Demerini, Virginia
Dade, Charles
Darvell, E. J.
Dawson, Horace
De Kriss, Charles
De Bevoise, E.
Duplan, Eugene
Dudley, Miss Perle
Dameron, Louise
Daly, Lillie
Evans, J. D.
Earl, Mabel
Errington, Lillian
Evans, Emma
Eustis, Fred. J.
Ellis, H. W.
Fish, J. S.
Farren, G. W.
Fisher, J. D.
Fenton, Essie
Freer, Margaret
Foote, Richard
Foote, Lillian Cleves
Green, J. O.
Gibson, R. L.
Grindell, D. E.
Gunter, A. C.
Grandee, E. E.
Germaine, Revel
Gane, Geo.
Grady, C. J.
Herrman, Prof.
Harlan, Wilbur
Hooper, M.
Holbrook, A.
Holmes, Raymond
Harrison, Chas.
Hahn, Herbert
Howard, Charles
Handyside, C.
Holbrook, Eugene A.
Hunt, Lizzie
Howard, Frank (pkge)
Holcombe, Rachel
Halford, H. H.
Hall, C. J.
Haynes, Mr.
Havens, Harry
Harris, Wm. (3)
Harold, Donald (2)
Hight, Fred.
Irwin, Selden
Jones, E. B. (3)
Johnson, Robert
Jane, George
Jackson, Isabel (2)
Jordan, George W.
Jennings, J. O.
James, Howard
Kimball Opera Co.
Kent, Will V.
Kyle, O. W. (3)
Kennedy, M. A.
Keyes, Col. D. A. (4)
Knox, Charles
King, W. T. (4)
Kirby, Sadie
Kendall, Ed. (2)
Lennox, Fred.
Lewis, H. M.
Lytell, W. H.
Lindley, Harry
Lord, C. B.
Lackey, William A.
Lawson, Emma
Laurent, H. (2)
Lynch, Miss Marion
Ludlow, Charles
Lewis, Jeffreys
Lisle, Rose
Larkin, James
Lytle, K. W.
Lingwood, Sophie
La Pierre, Freddie
Mitchell, H. C.
McDonnell, Allen
Mansfield, H. S.
Meredith, Harry
Morant, Fanny
Madixxa, Donna
Morris, James A.
Maddox, George G.
Maguire, Mr.
Moreau, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Maeder, Fred.
Marston, E. F.
Morris, Wm.
Milan Opera Co. (Mgr.)
Morris, R. G.
Morrissey, Jas. W. (2)
Netter, E. T.
Nelson, Virginia
Odem, Walter
Owenstein, Mr.
Osmond, W.
Operti, Fred.
Polz, Jos.
Pike, S.
Parker, J. W.
Plunkett, Annie
Pixley, Anne
Percy, Arthur
Prather, Miss Dempsey
Potter, F. W.
Pigrott, Joe
Pendy, John
Perrloe, Charles T. (2)
Pixley company, Manager.
Peters, John
Poor, Charles B.
Phillips, Gus
Paxton, George
Paggett, W. J.
Payson, F.
Pyton, Augustus
Pulsifer, Chauncey
Russell William
Ritzer, Prof.
Reichman, J. L.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Ruddy, J. J.
Rattenbury, Harry
Romayne, Leonard
Rankin, Geo.
St. Quinten, Lizzie
Salvena, Alex.
Serreno, T. K.
Smith, John (2)
Smith, Mrs. Sol
Stahl, Richard
Stoddard, Harry (2)
Strong, Geo. L.
Stedman, Ed
Spencer, A. J.
Stanley, J. B.
Seude, G.
Simpson, Alfred L.
Stone, E.
Spitz co. (Mgr.)
Sylvester, Louise
Sutton, Miss Nellie (2)
Steele, Geo. (2)
Steele, Harry
Shepard Inez
Smith, Wm. H.
Sargent, H. J.
Turner, H. H.
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend Camille
Taylor, Ed
Thea, Wm. J.
Tannehill, Jr., Frank
Templeton, John
Thomas, Agnes
Thompson, Charlotte
Tibbetts, C. L.
Union, F. L.
Ulman, Louis
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Van Vechten, E. H.
Westford, Owen
Wells, Gerard
Watkins, Chas. A.
Waldron, Isabel
Woodson, Frank
Wilkes, T. J.
Warren, Albert
Whalen, Michel
Woodhull, H. S.
Ward, Robert
Waldro, Minnie
White, Douglas
Warkeasteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Watkins, H. D.
Waters, Lizzie
Weston, Effie Ellsler
Whedon, W. H.
Walsh, Jack
Wright, J. K.
Weston, Frank
Wiley, Dora
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Wells, Jennie
Walstrum, Chas.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

## Theatre License Monies.

We have frequently objected strenuously to the measure which compels our managers to contribute to the support of the Juvenile Delinquent Society by pouring the funds received for theatrical licenses into the coffers of that institution. Our objection has been chiefly based upon the assumption conveyed in this provision that the theatres, in one way or another, are responsible for juvenile delinquency, and should consequently furnish means for suppressing that particular branch of vice.

It is said by certain officials of the Juvenile Delinquent Society, we are credibly informed, that the eight or nine thousand dollars annually received by the city for theatrical licenses goes into some unknown channel; that the Society receives not a penny of it. The truth or falsity of this statement we are not prepared to assert. It is a nut for a hayseed investigating committee from the State Legislature to crack. But whether the Society receives these monies or not, the imputation contained in the provision which relegates the license funds to that source is one which every friend of the stage and every member of the profession should resent. The intelligence that ex-Judge Dittenhoefer and Manager Palmer, at the instance of the Actors Fund Trustees, have prepared a bill for the paying of all monies obtained annually for licenses into the treasury of the Fund, will be hailed with gratification. There is no doubt the bill, if properly advocated and pushed by the managerial fraternity when it is under consideration at Albany, will become a law.

The justice of employing the sums received from theatrical people for benefiting a laudable theatrical charity must commend itself to every sensible mind; while the injustice of the present mode of paying it over to a Society which has no possible claim upon the profession, is equally apparent.

Truly, the Actors' Fund in its beneficial influences is exceeding the expectations of its founders. Not only in caring for the sick and burying the dead and other charitable work has it worked vast good, but in establishing an actors' exchange and instituting a crusade against the present unjust disposition of the license monies is it proving itself an important factor in the matter of professional development.

## "English, You Know!"

The telegraphic wires are kept busy by Mr. Irving's active agents at home and abroad, and the mails are burdened with long articles destined for publication in London dramatic newspapers and magazines, itineraries of his American tour, detailing every movement and utterance of the great man.

We often hear the American's talent for self-advertisement emphasized; but it is not a circumstance when compared with the Irving advertising enginery—the small army of clerks, correspondents and agents who are employed in the stupendous work of heralding the great Henry's doings to the inhabitants of every quarter of the globe. The dramatic critics' routine of daily labor is haunted with batches of Irving memoranda; the exchange editor's life is made a burden by the sea of newspapers containing eulogistic Irving criticisms with which he is ceaselessly inundated.

In view of this, there may be something more than a coincidence in the contemporary facts that Irving's tour and the rise in the price of paper began simultaneously.

In spite of the inroad upon his time by the duty of directing this gigantic system of puffery, not to speak of his professional pastimes, Irving finds leisure to dip his spoon frequently into his inexhaustible taffy-pot and feed the voracious American public with the saccharine contents. The latest comes to us from across the sea by the Bennett-Mackey cable. It is an extract from an article by Irving in the *Fortnightly Review*, wherein he lauds the qualities of our audiences. This is what he says:

> The dominant characteristic of an American audience is impartiality. They do not sit in judgment, resenting as positive offences lack of power to convey meanings or a divergence in the interpretation of a particular character or scene. When they do not like a performance they simply go away. And here is a kindly feeling toward the actor:

This is very well so far as it goes; but it does not go far enough. It stops this side of the truth. Our playgoers do not, when they dislike a performance, simply "go away." Were that the custom, remembering what an antagonistic feeling Irving's Shakespearean impersonations created in a large element among his audiences here, the English star would have played to empty benches the greater part of the time. But the spirit of courtesy or toleration must not be mistaken for one of "kindly feeling toward the actor." We are not barbarians; we do not hiss our actors from the stage, interrupt them with rude and ribald comments, or indulge in any of the rough sports common with British assemblages. In this respect, as well as in advertising ourselves and administering flattery to those from whom we expect to gain substantial returns, we must admit our inferiority to Irving, who is "English, you know."

## Personal.

BAKER.—Above is a portrait of Benjamin A. Baker, known and liked by about everybody in the profession. Mr. Baker has been connected with the profession as actor, stage manager and manager for fifty years, and his mind is stored with interesting recollections of by-gone players of note. At present, as most of our readers are aware, he is the trusted and efficient assistant secretary of the Actors' Fund.

MASON.—J. B. Mason is gone to Boston to visit relatives.

FORSYTHE.—Kate Forsythe will leave for Europe on Feb 18.

TANNER.—Cora Tanner has gone to Montreal to attend the Carnival.

DEAVES.—Rillie Deaves displays some elegant toilettes in The Kindergarden.

CHILDS.—Nat Childs, of Boston, is reported to be writing a comedy for John T. Raymond.

COLLIER.—J. W. Collier will visit England some time next season. He will go in quest of novelties.

BARRETT.—Lawrence Barrett has arranged for an engagement in New Orleans during the Exposition.

BELASCO.—David Belasco will go to San Francisco shortly to arrange for the production of May Blossom there.

EDWARDS.—The wife of Wallack's well-known actor, Harry Edwards, is rapidly recovering from her recent illness.

PITT.—Harry Pitt has returned with delight to the character of the Rajah. He rehearsed the company all of last week.

BEAUDET.—The *Herald* has got the Beaudets mixed. It is not Rose but Marie Beaudet det who plays with Bandmann.

JEWETT.—Owing to preparations for the new play, Sara Jewett did not appear in Three Wives for the last four performances.

HAWORTH.—Joseph Haworth is at the Sturtevant House. He is engaged to play leading business with Salvini next season.

MORRIS.—Clara Morris is to produce a new play at Daly's during her engagement. She will then go direct to Europe and open in London.

MORRISON.—Lewis Morrison's contract with Henry Irving was signed Jan. 24. He will depart for London after his San Francisco engagement.

WILLIAMS.—Jesse Williams is already preparing for his Casino engagement. He will have other responsible work besides directing the orchestra.

ELTON.—It is said that William Elton will be one of the comedians of the burlesque company that Lydia Thompson brings to this country next season.

POST.—Lilly Post will not be a member of Aronson's Casino company. There was some negotiation with her, but it did not arrive at a satisfactory conclusion.

TEARLE.—The leading man of Wallack's Theatre will not star in America next season. He thinks of returning to England for a while to play in the provinces.

TRUE.—The *Star* said on Sunday: The 'Giddy Gusher' of THE MIRROR is among the most prolific and entertaining writers in the daily or weekly press."

GALLERY.—The people who patronize the balcony during Booth's engagement are well-dressed and appreciative. Silks and diamonds in the top tier are a novelty.

FIELD.—Manager Field, of Boston, came to town last week specially to see Edwin Booth in The Apostate. Mr. Field is said to have designs on New York management.

PIXLEY.—According to letters received from England last week it is believed that Annie Pixley will play a short engagement in M'liss at the Grand Theatre, Islington, London.

DACE.—Regina Dace, in The Iron Chest and Hamlet, has done some very pleasing work with the Museum company. Miss Dace is a conscientious and painstaking young lady.

JANISH.—Janish will make a feature of Camille when she reappears in this city. The Madame will publish a special letter denying the Modjeska story, and says she can clear herself.

MARRYAT.—Through illness, Florence Marryat has been compelled to disappoint a few Western audiences.

CROSMAN.—Henrietta Crosman rejoins the Gillette Private Secretary company in Baltimore this week, opening on Friday night.

CLEVES.—Lillian Cleves has left Boucicault's company. She had barely joined it. Miss Cleves will once more tempt fortune with a company of her own.

KILBY.—Quincy Kilby will manage the Zanita company during its engagement in Chicago. The gentleman is to be married next Sunday to a lady of that city.

HILL.—J. M. Hill will arrive here from the West to day. The purpose of his visit is to complete certain arrangements concerning his forthcoming tenancy of the Union Square Theatre.

ROSE.—Frank Oakes Rose, who is at present engaged in commercial pursuits, will embark in a novel theatrical enterprise next May, the details of which are at present withheld.

ROSTRUM.—Lecturers, good, bad and indifferent, and of both sexes, with a great variety of subjects to dwell upon, are entering the field in large numbers. The "bureaus" are busy.

MAGINLEY.—The smiling face of Ben Maginley loomed through the entrance windows of the Union Square Hotel on Sunday, and he was soon in the midst of congratulations.

DIXEY.—Henry E. Dixey is the father of two little children. The youngsters appear in Adonis at each Saturday matinee, and create no little merriment by their acting. The elder is but four years of age.

PAULDING.—On our first page we present a portrait of Frederick Paulding. As leading man in the company supporting J. M. Hill's star, Margaret Mather, Mr. Paulding has everywhere met with gratifying success.

CHAIRS.—The recording angel will enjoy a respite from his labors now that the crying cause of profanity, the first Mackaye chairs at the Union Square, have been superseded by an improved and comfortable article.

ROBERTSON.—Donald Robertson has been confined to his room for the past three weeks with inflammatory rheumatism, and has in consequence been obliged to give up his position of leading man with Dion Boucicault.

WEATHERSBY.—Eliza Weathersby is in the city. Her health is quite good, but her physicians have advised her to suspend professional duties for the present. Hattie Delaro is playing her role in the Goodwin company.

HARRIGAN.—On Friday Edward Harrigan did not appear in McAllister's Legacy at the New Park Theatre. He was under the weather. This is one of the few occasions on which the manager-actor has disappointed his audiences.

EDWARDS.—Maze Edwards is John Stetson's right-hand man in the management of the Fifth Avenue Theatre. He is an active and efficient lieutenant, whose long experience in our best theatres makes him especially valuable.

O'LEARY.—The talented young actress, Miriam O'Leary, of the Boston Museum, came to town last week to appear in three performances with Edwin Booth. Her acting was greatly praised. She left for home on Saturday night.

TERRY.—Edward Terry, the son of Ellen Terry, who has been with his mother in Chicago for a month, used his time profitably in attending the Hersbey School of Music and taking lessons on the piano. He is said to be a good performer for a youngster of his years.

HALL.—Blakeley Hall, the clever young man of the *Sun*, left for New Orleans last night. He will remain there for five months as the representative of the *Sun*, Chicago *Tribune*, San Francisco *Argonaut*, Brooklyn *Eagle*, Philadelphia *Press* and several other papers.

MURDOCH.—Mortimer Murdoch has disposed of one of his plays, called Lost Love, to James M. Hardie. It is a comedy-drama. Another of his plays, called Proved True, has been sold to John P. Smith. Mr. Murdoch will remain in America about two months longer.

BROWN.—Recently in Buffalo Alice Brown, the daughter of Mrs. Sol Smith, was suddenly called upon to play the part of the actress Corinne in Lotta's piece, Mlle. Nitouche, Eily Coghlan having been taken ill. Although Miss Brown "winged" the lines her performance was so creditable that the change in the cast went unnoticed by those in front.

CORRESPONDENTS.—Our out-of-town staff are requested to write the word "Correspondence" across the lower left-hand corner of the envelopes. Neglect to do so frequently delays letters in reaching the Correspondence Department. The greater number of our correspondents observe their instructions to the letter; this paragraph is intended for the eyes of a few neglectful ones.

LEWIS.—While in St. Louis with the Farmer's Daughter company, Lillian Lewis was the recipient of many attentions from society people. She formerly resided there. The local critics could not find adjectives strong enough to describe Miss Lewis' acting as Madame Laurent. One writer proclaimed the lady to be endowed with "beauty, culture, taste, dramatic feeling, expression, power and ambition."

BOOTH.—Edwin Booth never played with greater power than during his present brilliantly successful engagement at the Fifth Avenue Theatre. Other stars may attract the crowd for a time with the superficial bait of archæological dresses and elaborate scenery; but fine dresses and scenery don't make fine tragedians. Sound acting is the thing after all, and to that the public always returns when it has done with brief and erratic peregrinations in other directions.

## Christening a Theatre.

At the close of the performance at the Columbia Theatre, Chicago, Saturday night, in response to loud calls for a speech, Mr. Irving came forward and feelingly thanked the audience for the kindness shown throughout the engagement toward Miss Terry, the company and himself. He said he was only sorry the visit was not two months long instead of one. He announced that Miss Terry had been selected to christen the theatre with the new name, and the lady came forward from the wings and said:

> Ladies and Gentlemen: I have been requested to christen your beautiful theatre. I wish it every good venture, every good success. I shall only say two words more—"Hail Columbia."

The band then struck up the tune appropriate to the words of the anthem, and the last remnant of the energy and enterprise of J. H. Haverly went from the city and the theatre with the retirement of the vast audience.

J. M. Hill assumed the management of the Columbia Theatre on Sunday. He will not organize a stock company, as has been said, but will manage it on his well-known business principles and offer his patrons the best attractions in the country. There will not be any change in the staff at present, Will Davis remaining as the acting manager. Some improvement in the service of the subordinate employes will be made at once. The stage hands are to wear felt slippers, and thus lessen the noise in changing the scenery.

## The Fifth Avenue.

John Stetson has secured a new lease of the Fifth Avenue. He has not as yet booked a single attraction for next season, although he could fill all of his time in a week, so numerous are the applications. He is desirous of securing Edwin Booth for a long season, and Helene Dauvray will probably play there also. James O'Neill will revive some melodrama of the Monte Cristo order.

Mr. Stetson declines to go into the details of his programme at present, but says he will devote all his time to New York in future.

## The "Servia" Overdue.

The steamship *Servia* left Liverpool for New York on Jan. 24, and was due, at the latest, on Saturday last, but up to late last night she had not been sighted. The Cunard people are not at all nervous over the delay. They think she will arrive early this morning. Among her passengers are T. Henry French, with an important theatrical budget, and Madeleine Lucette (Mrs. J. H. Ryley), who went to England to procure dresses for her starring tour next season.

## Letters to the Editor.

### A MANAGER'S TRIALS.

COLORADO SPRINGS, Col., Jan. 25.

*Editor New York Mirror:*

DEAR SIR:—In your last week's issue a card appears, signed by J. F. Brien (Helen Blythe's husband), to the effect of her being still with my company. I beg you will contradict the statement. Helen Blythe, to use a popular vulgarism, has led me "quite a dance" this season. I discharged her on two occasions, but her promises to do better made me overlook her offences. Miss Blythe has been treated by me (as my company has testified) with every possible consideration. They have made scenes continually from the start—first about hotels. Paying their own board, they found fault if I or any member of the company went to a better hotel. Then about newspapers—if the criticisms were not just what the lady thought she deserved I was found fault with and expected to slaughter all such as dared to deny Helen Blythe as the only emotional actress in America, etc. I have stood not a little of this, and I'll warrant there is more than one scribe who thinks me over zealous. The grand culmination came about, however, in Denver on Monday last. I had cancelled a number of weeks and thought of returning East from Topeka, Kas. to reorganize, when she came to me crying peccavi and I agreed to try them once more. We opened to a fine house—in fact, the largest of the season. Miss Madixxa, a member of my company, known socially in Denver as Mrs. W. B. Daniells, was pleasantly received by press and public. This so angered Miss Blythe that she created a furore behind the stage. I went back and told her that Saturday night would end her engagement with me. Next day I received a note from her to the effect that I should deposit both her and her husband's fare to New York and their board for the week, or they would not appear. This I refused to do, but wrote her that if she and her husband would soberly finish the week I would do so. Not satisfied, the large audience were dismissed. The following night Mr. McCourt, the manager of the Tabor Opera House, acceeded, on his own account, to gratify their whims, when she refused to play with Miss Maddixa—allowing jealousy to ruin our business for the week. So we only gave one performance there, and I was obliged to idemnify the house. This is the return I received at their hands, having advanced them several hundred dollars and keeping them all last Summer. My entire company, as per their names subscribed, testify to the above facts. Yours very truly,

EDWARD CLAYBURGH.

BRISTOW ALDRIDGE,
I. A. SALMON,
WILLIAM FRIEND,
EDWARD TRAVERS,
FRANCES KEMBLE.

P. S.—We return to Denver for one week, with Miss Madixxa in the star role, after which I will bring the company to New York and reorganize with Miss Madixxa as my star.

### ROBBED OF HIS THUNDER.

WASHINGTON, D. C., Jan. 31, 1885.

*Editor New York Mirror:*

DEAR SIR:—It is not a pleasant experience to be told that somebody else is the father of your children, especially when you have spent time and money in trying to set their feet in the straight and narrow path which leads to glory.

But I see by THE MIRROR of to-day that "Charles Hoyt is the author of William Carroll's play, Lend Me a Dollar," and further, that "he sold it to Carroll some years ago."

As I am the author of that play, and as I sold it to Mr. Carroll, I imagine Mr. Hoyt will be as much surprised at the information as I am.

It is altogether too gratifying to write for money and fame, only to learn that some one else did the work and took the cash before it was even thought of.

I may state here that I am now engaged in writing a drama in connection with a well-known author, the production of which will take place early next season.

Yours truly, JOHN HARRISON.

## The Usher.

There are several people in Edwin Booth's present support who are taller than the star. Among these may be mentioned Misses Clarke and Thompson and Messrs. Barron, Parks and Hudson. The effect is not pleasing. One does not like to see a Richelieu protecting a Julia who towers several inches above him; or an Othello choking an Iago who could knock him out in a single round. However, Miss Clarke manages to conceal the disparity in her size and that of her principal when she is near him on the stage by resort to the "scrooching" device.

* * *

These Boston players, by the way, have not done work since they came here that is worthy of the fame which preceded them. The Museum people may be very nice in modern drama and comedy. I am not prepared to deny them superiority in these directions at all events, inasmuch as no opportunity of judging their quality in aught save the legitimate repertoire has been afforded. But the latter is quite beyond their powers, just as it was demonstrated to be beyond the powers of our own celebrated Wallackians when they essayed to represent Hamlet a couple of years ago. The greatest disappointments have been Miss Clarke and Charles Barron. These actors are venerated most fetishly in Beantown, and I had expected great things from them. Mr. Booth, bad as some of his companies have been in the past, has never within my memory had such an unsatisfactory leading man and leading woman as Mr. Barron and Miss Clarke have proved themselves to be. The only advantage about the present Booth engagement over previous ones is that the dresses and scenery displayed have been decidedly better than those to which we are accustomed in performances of the standard drama. It is somewhat surprising that Manager Field, who is notoriously mean in the matter of salaries and penurious in all directions, should have made an extra outlay in canvas and costumes. It was probably the rash determination of an extraordinarily liberal moment.

* * *

I presume the gentlemen of the Boston press, who are always mightily afraid that their city and its belongings may be suspected of narrowness and provincialism, and who are as jealous of the fame of their favorite actors as a new-made husband of his wife, will lay the truthful criticism to which the Museum folks have been subjected in this city to a spirit of metropolitan envy, or something of that kind. If there's one thing our citizens are satisfied of it is their priority in all artistic and social matters, consequently they are never compelled to use the out-of-towners' resort of detracting from others in order to exalt themselves. Had the Museum company justified expectation and warranted approval our public and our newspapers would have extended it in the most generous measure.

* * *

The new idea of the Actors' Fund reading-room has met with universal favor among the profession and inquiries are being made on all sides concerning the date when the arrangements for the convenience of members will be completed. As showing how correct the Fund Trustees were in their surmise that the plan would stimulate interest in the Association and increase the membership, I may mention that the sum of $300 has been received for the dues of one hundred and fifty new members since the scheme of opening the reading-room, or exchange, was adopted and announced.

* * *

The only persons who have thus far objected to the leasing of premises in Union Square and the opening of rooms where professionals —members of the Fund—may read, write their letters and meet their fellow-members in more dignified and reputable fashion than the curb of the "Rialto" or the saloons in the neighborhood permit, are those flippant press-writers who live in a state of moral vagabondage and social exile, and to whom it is both natural and customary to assail aught that aims to benefit, in any respect, the men and women of the stage. One says that in renting offices the Trustees are "squandering the Fund;" another growls that the offices are not rich enough, or in a sufficiently fashionable locality. Bosh! The Trustees are especially empowered to provide for the intellectual as well as the physical benefit of the members, and are authorized to make proper expenditures for that purpose. These scribblers are not only enemies of the Fund, but also of the profession. When it is remembered that they have opposed the Fund from its inception, and that if they had the direction of professional affairs sick and dead actors would become a public charge, and well actors would have no place to spend their leisure save in groggeries, the utterances of these fellows do not commend themselves to serious consideration.

* * *

New chairs were used in the Union Square Theatre last night. They are from the Mackaye factory, but they are a vast improvement over the old ones. The upholstery is leather; the seats are wide and the backs comfortable. In fact, the new chair combines all the advantages of the old one without any of its disadvantages.

* * *

When Jennie Hughes fell ill Ixion had to be postponed at the Comedy for a couple of nights. Another comic burlesque actress couldn't be got at short notice, so Manager Percy was compelled to lift his embargo against the masculine gender and have recourse to wicked man to fill out his cast; hence the engagement of Harry Brown. I shouldn't wonder but this late alteration in the bill wouldn't prove the salvation of the whole show, for there is nothing drearier than a burlesque without a low comedian. If you don't believe me go and see the Adamless Eden when it comes this way again.

* * *

And speaking of that queer, yet strangely successful show of forty fair females, I am reminded of something Captain Thompson remarked when he heard Brown had been put into Jennie Hughes' part for the comedy production:

"I am not surprised," said he; "I knew the serpent would crawl at last into An Adamless Eden."

I don't know how Brown (who is married to a very charming and talented lady) will relish the Captain's serpentine allusion.

* * *

Unless he is misrepresented by the newspapers, Will McConnell doesn't cut a particularly enviable figure in regard to his exploit with McCullough. If the actor were used for advertising purposes and to ensure a large opening house for We, Us & Co., there are no words too strong to stigmatize the perpetrator of such a dodge. If the half-insane tragedian was simply "humored" or "stuffed" in pastime, it was dangerous humoring and cruel sport.

* * *

It is a shame that steps are not taken by his relatives to place McCullough under medical treatment and judicious restraint. These constantly recurring freaks show conclusively the need of prompt attention. McCullough is getting worse every day—that can be plainly seen by his friends. One of these said to me the other night in the Sturtevant House: "Don't be shocked if you pick up the newspapers some morning and find that John has done some deed of violence to himself or somebody else. He is becoming extremely irritable. He is prepared to quarrel on the slightest provocation. To thwart his wishes in any manner is to bring down a torrent of strong language. The proper place for the man is an asylum."

* * *

With one of our managers I attended a test exhibition of the Hayward Fire Grenade on Monday afternoon. Down near the Hudson river, in a vacant lot, we shivered with a small knot of observers until Frank Rose stirred the half-frozen workmen into activity and the circus began. A piano box smeared with tar and soaked with kerosene was ignited. When it had begun burning furiously two grenades were hurled at the box, and they sufficed to kill the flames completely. Trials were also made with a rival grenade—the Harden. In every case, though thrown with great precision and force, the bottles failed to break, falling useless to the ground. The Hayward grenade breaks easily, as it is made of thin glass, no gas being generated by the ingredients of the mixture it contains, which is not the case with the Harden. I can conscientiously recommend the grenade both for the stage and auditorium of theatres. It is always ready, and if promptly used would undoubtedly prove handier and more efficacious than water apparatus.

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The reduction in prices at the Union Square is unlikely to affect the other theatres. Popular prices have always prevailed at a number of houses, so the idea is not particularly novel. While other managers will maintain the regular scale, the Union Square will undoubtedly find the new move productive of increased profit. The sale of seats for the next two weeks is very large. That is a favorable indication. Besides, people are talking about the reduction, and talk is about the best kind of advertisement a theatre can have.

* * *

It would seem now and then as though the Associated Press machinery were used to boom actors as well as politicians, and boom them unjustly, too. For instance, Fanny Davenport and Henry Irving appeared in Washington on Monday night. According to the Washington journals next day, it was reported that Miss Davenport created an immense furore by her superb acting in Fedora; that she had two calls after the first act, two after the second, three after the third and two at the close; that she was loaded with floral gifts and observed with mingled interest and enthusiasm; and finally, that among her audience were the President, several members of his Cabinet, the French Minister, and many more of the most prominent political and social people at the Capital. Irving had a comparatively light house at Albaugh's Theatre, and persons of distinction were conspicuously absent. And yet the toadying Associated Press representative sent a dispatch over the country ignoring Miss Davenport's triumphant opening, and falsely attributing its notable features to the Irving affair. It is so seldom that the playgoers of an American city give the preference to a native artist when a foreigner is in the field that the good taste of the magnates of the National Capital in showing marked appreciation of one of our representative actresses is worthy to be chronicled, and the lie given to the Associated Press employe, who wrote in proximity to the tomb of that personage of Little Hatchet memory, and then wired his fiction to all parts of the land.

## Low Prices at the Academy.

William Austin, of the Boston amusement firm of Austin and Stone, has rented the Academy of Music, in this city, for two weeks, and on March 23 will open it with his present variety company and a few additions. The Austin Attraction is one of the best variety companies on the road. A feature will be ten St. Bernard dogs, under the guidance of the veteran Ben Snow. The animals will appear in scenes (special scenery being prepared) depicting the saving of human life in the mountain snows. The La Verde Sisters have been engaged. In the immense auditorium the Davene trapeze leaps will take on a more thrilling interest. The company will be much stronger than the one that is now playing at regular prices. The prices of admission to the Academy will be ten and twenty-five cents, with fifty cents to the boxes.

Manager Austin has re-engaged nearly all his company for next season, including J. C. Patrick and J. W. Randolph at the managerial helm.

## Harrigan's Next Play.

When Harrigan and Hart open at the Fourteenth Street Theatre, they intend running McAllister's Legacy until the one hundredth night has passed. The senior member of the firm informed a MIRROR reporter yesterday that he will try and keep all of his plays up to that standard in runs. The next piece will be The Major, revised and re-written, with new songs and dances. A special scenic feature will be made of Coney Island. When the new theatre is entered new scenery will be ready for The Legacy.

At the close of the regular season the company will go to Boston for two weeks, and then play several one-night stands, opening in Brooklyn afterward for two weeks. The season will then be closed until September, when a new play will be presented.

## Helene Dauvray to Play Here.

Yesterday a MIRROR reporter called upon Helene Dauvray at her residence on Park avenue to learn something of her intentions regarding her starring tour so suddenly announced.

"Yes," said she, "I am going to appear before my country-people ere I return to Paris. I have made a business arrangement with Mr. Rickaby by which he furnishes his services and is remunerated with a percentage of the profits."

"When and where do you propose to open?"

"I do not know. Everything is in my manager's hands. It will be at one of the uptown theatres for a six to eight weeks' engagement. Next season I expect to play several months on this side of the water, and perhaps quite a while in New York."

"What plays have you selected?"

"As yet—none; but I think my opening will be in a comedy of the order of A Scrap of Paper. I intended to return to Paris when my vacation was over. In fact, I am under contract to do so. I shall have to run over and make a compromise. The author of La Charbonniere is writing a comedy for me, and the manager of the Renaissance is desirous that I should play at his house."

"But you appeared at the Folies Dramatiques when in Paris before?"

"Yes, but the Renaissance is a step higher."

"Have you abandoned the French stage altogether?"

"Oh, dear, no. I shall return there after my American season and appear in the new play. Then I am very anxious to play at the Saint Michel Theatre, St. Petersburg, the management of which offer great inducements. I trust afterward to appear again in America."

Mr. Rickaby was in town on Monday. He was seen by a reporter.

"I signed with Miss Dauvray a week ago," said he, "She is a very clever artiste. She is not of the Lotta order, be it understood. In her line she has no rival, for she is an actress of high comedy. She has a beautiful voice—clear, strong and finely cultivated. I shall open in New York with her."

"Don't you think New York somewhat risky at first?"

"By no means. When a good manager has an uncertain attraction he begins out-of-town and gravitates toward the Metropolis. When he has a sure thing he commences operations in the heart of the citadel. That is what I am going to do with Miss Dauvray."

## Conreid's Arrival.

A MIRROR reporter was seated in Edward Arnoson's office when a travel-stained gentleman walked in, looking very weary. It was Heinrich Conreid, the new stage-director of the Casino. He said, after exchanging the usual salutations:

"We've had a terrible time; been thirteen days on the water. Last week we had a hurricane which lasted thirty six hours, and after a day's calm it broke out again for twenty-four hours more. For the last seven days I have had no sleep, and come direct here from the steamer."

"What arrangements have you made for the Casino, Mr. Conreid?"

"Pray don't speak of business now. All of us passengers had to go down in the engine room and help the crew to bale the water out. Our engines were stopped and the water broke in all the port-holes and swept away the bridge. In twenty five years experience, the Captain said, he had never known such a storm. You may say that I am unable yet to speak of any programme for the Casino."

## The Change at Wallack's.

On Wednesday next, or Monday at the latest, Victor Durand will be withdrawn from the Wallack stage and Impulse put on. The present attraction is drawing well, but Mr. Wallack desires to appear in Impulse; and then, too, he has promised Rose Coghlan to produce her play, Our Joan. Both himself and Harry Edwards have read the latter, and say that they consider it a fine play.

As yet no contracts have been signed for next season, except that with Sophie Eyre. It is at present under consideration to retain Osmond Tearle, if he will remain; but he is anxious either to star here or in England. There will be many important changes in the company. No comedian has been selected. It is said William Elton is being negotiated with.

## Professional Doings.

—Harry Herman has left the Tally-Ho company.

—W. E. Gill is hard at work on several burlesques.

—Walter Bentley will take Love or Money on the road.

—Oliver Byron opens in San Francisco on Monday night.

—Lee Harrison has joined the Carleton Opera company.

—It is said George C. Miln will add Charles I. to his repertoire.

—James Wallace has joined Downing's Tally-Ho company.

—Mr. and Mrs. George F. Devere have left John T. Raymond's company.

—Ristori will play a return engagement in New York later in the season.

—John A. Lane and Mrs. Augusta Foster will appear in Salvini's support.

—Shadows of a Great City is running to crowded houses in San Francisco.

—John E. Ince returned to town yesterday. He had been with Sol Smith Russell.

—Charles Plunkett will appear in Die Fliedermaus in Philadelphia on Feb. 16.

—Flora Kent has left the Standard Theatre and joined Carleton's Opera company.

—Should Ixion prove a success it will be sent on the road after its New York run.

—At last advices F. W. Bert still held possession of the Baldwin Theatre, San Francisco.

—E. T. Stetson is now a member of the stock company at the Tivoli, Sacramento, Cal.

—Ethel Greybrooke will rejoin the Florences as leading lady on Feb. 16. Agnes Proctor retires.

—Charles Stanley will be retained for a comedy part in Gasparone at the Standard Theatre.

—The attendance at the Metropolitan Opera House has fallen off considerably during the past week.

—It is rumored that Abbey has secured Miss Fortescue, of Garmoyle breach-of-promise fame, for an American tour.

—Eugene Jepson says that he will go on the road next season with Standish's play, Fickle Fortune, which he has re-written.

—W. A. Edwards says that the last week's business with Three Wives at the Mount Morris Theatre was very satisfactory.

—It is said that Tony Pastor thinks of again producing burlesque opera, this time with Hilda Thomas in the principal parts.

—Little Marguerite has been quite successful in her appearances down East. She will be sent to Europe next season to study.

—Nearly all the time for next season at the Star Theatre has been filled with such stars as Mary Anderson, Modjeska and Barrett.

—Augustin Daly has affixed a large sign to his entrance gates warning patrons that tickets purchased from speculators are worthless.

—Frank Carlyle, who has been spending a week at his home in Hartford, Ct., rejoins a Private Secretary company in Baltimore.

—Arthur Elliott has replaced Verner Clarges in W. A. Edwards' Three Wives Company. He also appeared in One Touch of Nature.

—Edna Courtney has been engaged by Charlotte Thompsan to play leading business. She joined the company at Pittsburg on Monday.

—J. T. McKeever has resumed his duties as duties as Treasurer of the Madison Square Theatre, having recovered from his recent illness.

—The Country Girl and She Would and She Would Not will be given for a few performances before the close of Daly's season here.

—This is the last week of the very successful run of Nanon at the Thalia Theatre. Gasparone is in preparation. Both operas will be heard in English before long—the former at the Casino, the latter at the Standard.

—Managers Pope and [illegible] are able to be out of doors, [illegible] wasted by their severe illness.

—Thatcher, Primrose and [illegible] ing for a twenty-one weeks' [illegible] ton Bijou Theatre from June 2.

—Brooks and Dickson have [illegible] names from the Twenty-third street [illegible] ment, and Assignee Nonemacher [illegible] substituted.

—Negotiations are being carried on [illegible] Hyde and Behman and a well-known [illegible] for the Park Theatre after Harrigan and [illegible] lease expires.

—Richard Golden denies the report that [illegible] has been seriously ill. He arrived in [illegible] York in time to make his appearance with the Carleton Opera company.

—Gus Williams will play an extended engagement in New York next season. Several plays have been submitted to Manager Rich, but he is very chary of them.

—A new and very handsome addition to the cosy waiting-room of the Academy of Music, Chicago, is the fine painting by George Colby entitled "The Three Graces."

—Signor Campobello has left the Abbott Opera company. He will remain for the present in San Francisco, where he will supervise the production of operas by amateurs.

—The Mascotte, with nearly the original cast which produced it at the Germania (now Star) Theatre, will be presented on Monday night by the Carleton Opera company.

—At a dinner given by Henry Irving, recently, his treasurer, J. H. Palmer, formerly of the Star Theatre, gave a plantation dance much to the edification of the company.

—The success of the revived Hazel Kirke in Chicago induced Manager Shelby to make a date for it at his Academy. The play will be given at the West side house in March.

—The Damrosch German Opera company at the Columbia Theatre, Chicago, begins March 23. The advance sale of seats for the season of twelve nights already foots up $20,000.

—The Mapleson Opera company, now in New Orleans, are in rebellion over unpaid salaries. The only furore was over Patti. Mapleson refused to advance Maplesons any money.

—There is a rumor that when Henry Irving and his company return to England, in April, Miss Payne will remain in this country. The Madison Square people are said to be after her.

—Owing to severe illness Nelly Howard did not appear in Three Wives the last fortnight of its run. Miss Willis was substituted in her place and Miss Grunewald acted Miss Willis' part.

—The Casino company went to Philadelphia on Thursday to appear in Apollo at the Journalists' Club benefit, returning the same afternoon for the evening performance in this city.

—Lillian Hadley desires us to state that she is at liberty, the Ira the Rentz company having passed out of Brooks and Dickson's hands, and another actress having been engaged as leading lady.

—A well known dramatist is writing a play for the Yeamans family. He considers that they might achieve success in a farcical comedy. There is certainly enough talent in the home circle.

—The management of the Standard Theatre, Chicago, has reversed the order of things, prices have been graded from thirty-five cents to $1 25 instead of from twenty-five cents to seventy-five cents.

—The Zazas company reached Chicago by special train from Baltimore on Monday morning, but owing to the enormous amount of scenery to put in place, there was no performance on that evening.

—Gustave Kerker was offered the position of musical director at the Thalia by Manager Amberg, but Miles and Barton refused to release him. He is now under salary to them, but not doing anything.

—It is rumored that next season a new theatre will be built in Harlem. Henry Miner has had his eye upon the place for some time. He has also secured land upon the West side, near Eighth avenue, with the same idea.

—Next season C. C. Mayhew and Charles Overton will each head a company, but the partnership will remain intact. A Ring of Iron and Wedding Bells will be the plays presented. Both are from the pen of Frank Harvey.

—Frank Girard's Cold Day company is this week touring Canada. Thus far there has been no reason to complain of the business. Their Monday night date in Bradford, Pa. Manager Welch writes, was lost through the negligence of railroad employes.

—The Acme Burlesque company is doing fairly well. The printing, which was found unsuitable, has been substituted by handsome lithographs. Colonel Milliken has put a burlesque of Il Trovatore in rehearsal. Harry Seddon and Ben Kendrick are representing him in the management.

—The advance sale of seats for Sonnenthal's three weeks' engagement at the Thalia amounts to over $9,000 already. The price of seats is three dollars, and the admission will be one dollar. The actor is to receive $1,000 for each performance. He has received special permission to come to America, but will not remain long.

—Emma Howson and her brother, John Howson have secured R. E. Stevens to manage their tour. A new comedy is being written especially to order for them by R. G. Morris. Mr. Stevens has been offered a number of choice dates, and several contracts for his attraction have already been signed. The company has not yet been selected.

—A Prisoner for Life, produced at the Union Square last night, depicts the struggles of a young girl to secure the release of her father, who has been condemned to imprisonment for life for a political offense. Mr. Barnes was the unhappy prisoner, Miss Jewett his wife, Mr. Stoddart had a character part. The scene of the play is laid in the time of Louis XIV. Miss Harrison was the heroine.

—The cast of The Recruiting Officer, to be produced at Daly's on Saturday night, is as follows: Captain Plume, John Drew; Captain Bearen, George Parkes; Justice [illegible], Charles Fisher; Justice Temple, J. [illegible]; Justice Scale, F. Bond; Sergeant Kite, [illegible] Lewis; Mr. Worthy, Otis Skinner; [illegible] William Gilbert; Costar Pearmain, F. [illegible] Tummus Appletree, E. Wilkes; Sylvia, [illegible] Rehan; Mistress Melinda, Virginia [illegible] Rose, May Fielding; Lucy, May [illegible] Miss Gordon.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Grand Central Theatre (P. Curley, manager): Large audiences greeted Lang's Comedy Comiques last week. A variety olio, headed by Frank George, is announced for current week.

Items: Bertie Crawford, an excellent singer, joined the Corinne Merriemakers here 29th.—Fred Maeder, in advance of Salsbury's Troubadours, is paving the way for their appearance 16th, 17th, 18th.

### HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Joaquin Miller's drama, Tally-Ho, was presented on Monday for the first time before a metropolitan audience. The house was comfortably filled. Mr. Miller has done some good, some mediocre, and, in the language of one of his most intimate friends, "some d—— commonplace twaddle" in his time. The character of Hank Monk was inspired by Mr. Downing himself, and consequently fits him. Bluff, frank, crudely chivalrous and benignly courteous and open-hearted in real life, Robert L. Downing has no great task in infusing these qualities into the personation. That the play was made for him, or he for the play, is obvious. A border dance without pistol-shot is something quite original. Mr. Downing looked the character and acted it admirably. His leading female support, Anna Boyle, is anything but good. She has grand opportunities, which fall flat for want of fervency and warmth. Her lines are delivered in an affected manner. There is material for a really good play in the story of Hank Monk, but it falls short of proper handling. The dramatic framework is dragged out to great length, and with wearisome effect. There is a preponderance of irrelevant dialogue and useless "funny" situations, inherently at conflict with the plot of the story. Revised, cut down, and the climaxe laborated, and there is room for it. The supporting co. was good throughout, notably the Thomas Crabtree of H. W. Herman and the Ebenezer Offenhoffer of Jeff D'Angelis. Next week the Private Secretary.

Items: Phil McFarland, the indefatigable advertising agent of the Mount Morris Theatre, received an offer from the Rochester B. B. Team for all of his time, after the closing of the theatre, as contingent catcher for that club.—William J Hall, formerly situated at 125th street and Third avenue, is now the assistant treasurer of the Mount Morris.

### ITHACA.

Wilgus Opera House (H. L. Wilgus, manager) The Private Secretary was played Jan. 28 to a large and fashionable audience, and gave perfect satisfaction. Bandit King, 5th.

### BATAVIA.

Opera House (Harry C. Ferren, manager): Hewitt's Musettes, Jan. 26, 27 and 28, to fair houses. Good satisfaction. Miller's Uncle Tom Cobin co., 30th and 31st, to standing-room only.

### POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): J. H. Wallick's Bandit King had a good house 27th and gave entire satisfaction (to the gallery especially.) During the progress of the performance one of the performing horses thrust its foot through the stage (which is very lightly built) bruising itself slightly. Atkinson's Comedy co. in Peck's Bad Boy, 5th; Hyde and Behman's Minstrels, 14th; Tony Denier's H. D., 16th; M. W. Hanley's Comedy co., 24th.

### AUBURN.

Academy of Music (E. J. Matson, manager): Romany Rye, Jan 26 and 27, did only a fair business. The co. is good The Standard Opera co. began a four nights' engagement and drew very large audiences nightly. Equine Paradox, 2d, week.

### UTICA.

Utica Opera House (Theodore L. Yates, manager): Romany Rye closed a successful three nights and matinee engagement, Jan. 31 Good co.; scenery magnificent. Adamless Eden, 6th; Only a Woman's Heart, 7th.

City Opera House: Wellesley and Sterling closed a successful two weeks' engagement 31st; Hewitt's Dime Museum, 2d, one week.

Item: After the first night's performance of Romany Rye prices were reduced all round. This had the effect of filling the house. The receipts were more than doubled.

### DUNKIRK.

Nelson Opera House (F. J Gilbert, manager): Joseph Murphy in Kerry Gow to good business for this town. Owing to one of his ladies being taken suddenly ill, one of the others was obliged to assume two parts. Mr. Murphy asked the indulgence of the audience.

## OHIO.

### ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A fairly good house laughed at Mr. Rooney, 27th; but Pat himself kicked like a circus mule because he hadn't a larger audience. I overheard Manager Hoge say that there was a $125 gallery crowd, and as other parts of the house were pretty well represented, I think the handsome (?) Irishman had little reason to grumble. The same evening a charity occasion at one of the rinks brought in about $400, and at last I am compelled to admit that the roller craze is going to hurt regular entertainments here. Neil Burgess appeared in Vim, 30th, to a rather light house. For the first time in my recollection the gallery was slim on the occasion of a light performance. We are accustomed to see about five hundred people up there—seldom less than four hundred. If the local management would put gallery admission at fifteen cents, and dress circle twenty-five, and all down stairs at fifty, I believe the rinks would share the fate of Beecher's book. With a stubbornness as appalling as it is impenetrable, Manager Hoge says he'll shut up the house and be eternally, etc., before he'll do anything of the kind.

Items: Nannie Culbertson, who started out with the Bertha Welby comb., is at ho ne.—A worse season than this couldn't be imagined, I presume, for beginners, seeing that so many vets are out of a job.—I extend my hearty congratulations to Mrs. Parkes of the Boston Museum co.—Neil Burgess amused me greatly by describing how they do things in New Orleans. In a few days I shall see for myself.—As there will be three or four counter-attractions the current week, I fear A Parlor Match will go out dimly.—Did you ever here of a lady bill-poster? We have one, and she is not only pretty, but energetic and full of business. If there is anybody in the world I feel like taking my hat off to, it is a woman who, when her husband dies, goes right ahead with his business instead of sitting down to wring her hands.

### TOLEDO.

Wheeler's Opera House (George W. Bills, manager): M. B. Curtis produced Spot Cash for the first time in this city, Jan. 26 and 27. The house was packed, the usual occurrence when he appears here, and the general verdict was that Sam'l on the road was equally as funny as Sam'l at home. Mr. Curtis has surrounded himself with an excellent support. Barney Reynolds as Peabody Small and J. J. Sullivan as Mike helped to make a good share of the fun. Joseph Murphy, following evening, had a light house to see Shaun Rhue—caused, no doubt, by the intensely cold weather. Local parties had the management of the Joseffy concert, 29th, and by hard work succeeded in getting a good house to hear the celebrated pianist He was assisted by Miss Neva Johnson of this city, who sang several numbers. Hearts of Oaks, last two nights of the week, did only fair business.

### CHILLICOTHE.

Masonic Opera House (Byron W. Orr, manager): Thompson's Opera co. in The Beggar Student, Jan. 26, to good houses The opera was well sung by this splendid co. The audience was well pleased. Little's World, 28th, did not receive the large patronage that has been the case on former visits. Owing to the delay in the arrival of the co.'s baggage, the curtain did not go up until nine o'clock.

Clough's Opera House (Ed. Kauffman, manager): Charles A. Gardner in Karl, the Pedler, 27th, to good business. Star and play pleased the audience. Domminick Murray, 27th, to small audience. The fine character acting of Mr. Murray was much admired. Support only fair. Mr. Rooney's Star comb., 29th, to a large and well pleased audience.

Items: Max Clayton, in advance of Her Atonement, and C. L. Durban, business manager of Minnie Maddern, have been in the city in the interest of their companies. Minnie Maddern has changed her date here from 7th to 6th. Our managers have been running in attractions too closely. Five entertainments last week and six for the present week.

### DAYTON.

The Grand (Larry H. Reist, manager): The very low state of the mercury did not prevent a good-sized audience from attending A Midnight Marriage, Jan. 28. The play was well received. Mrs. Barry and William Redmund displayed histrionic ability, which entitles them to a prominent position in their profession. William F. Owen (a Dayton favorite) was quite at home as Amandis. One of the treats of the season was the opera bouffe, Orpheus and Eurydice, producen 29th by Miles and Barton's Bijou co. The co. is undoubtedly the best that has appeared here in years. Louis De Lange, as Jupiter, carried the audience from his first appearance until the fall of the curtain. He was well stocked with local gags, and none were lost. "We'll Draw the Line at That" received an eighth encore, and the audience actually wanted more. Florence Bemister has a contralto voice of unusual range, and was the recipient of many encores. Daisy Murdock, as Cupid, is as cute as she is small, and that is saying a great deal. The co. was beautifully costumed. The scenery was grand and elicited much applause. Lotta, as Mamzelle Nitouche, was greeted by the largest and most fashionable audience of the season, 31st. To say that Lotta appeared as she always did, will, I think, be sufficient. The co. [illegible] good. Harry Rich, as The Major, received [illegible] ovation on his first appearance. Mr. Rich is well known here, he having played comedy business in the old stock co. at the theatre in 1877.

Weidner's Opera House (J. W. Weidner, manager): Muggs' Landing played a return engagement 25th, to a very large audience. Co. same as during previous visit.

Memorial Hall Soldiers' Home (Samuel Henderson, manager): Grau's Opera co. produced The Queen's Lace Handkerchief 31st, to standing-room. The veterans pronounced the opera and co. the best of the season, and were very anxious for a return date. The entire co. was recalled at the close of each act. War yells were frequent during the performance.

Cues: The constable of the city served a warrant upon the Muggs' Landing co. at Weidner's Opera House, 25th. The affidavit upon which the warrant was issued, was sworn out by a member of the Law and Order League of this city, and charged the members of the co. with giving a Sunday night performance They were released on their own recognizance, and appeared before the Squire on the following morning. They were fined one dollar each. J. W. Weidner, manager, paid the fines (twenty-five dollars) A similar warrant was issued upon Larry H. Reist, manager of the Grand, and the members of the Thompson Opera co. Manager Reist agreed to close his theatre on Sunday night after 1st. Manager Weidner will test the law and Grau's Opera co. will appear at his theatre Sunday night, 1st.—Skating rink closed, 31st. Poor business Strange!—Harry Sellers is in the city making arrangements for the appearance of Her Atonement at the Grand, 13th and 14th, and matinee.—Louis De Lange comedian of last Summer's opera co., and W. F. Owen, comedian at the Soldiers' Home for several seasons, were in the city last week and called on their many friends.—The Fourth Regiment Orchestra that has furnished the music at the Grand for the last ten years, has been released, and a new orchestra to be known as the Grand Opera House Orchestra, under the leadership of Professor E. Stubbs, of Lima, O., will fill the vacancy.—The ushers and stage hands at the Grand have been uniformed. The former make a very swell appearance.

### CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Storm-Beaten Jan. 28, for the first time here. We hazard nothing in saying that there was not a single person in the vast audience who will not bear testimony to the fact that it is in more respects than one the greatest play that was ever put upon the Canton boards. The co. as a whole is unusually strong. Alexander Salvini as Christian, Lizzie McCall as Priscilla Sefton, Netta Guion as Kate Christianson, and Maud Dixon as Sally Marvel, were all very fine.

### SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Herne's Hearts of Oak to a fair house Jan. 28. Presented in the usual good style, but seems to be losing its drawing power. White Slave co., 6th; Fred. Warde, 7th; Her Atonement, 11th.

Black's Opera House (Samuel Waldman, manager): William Redmund and Mrs. Thomas Barry presented A Midnight Marriage to a good house 26th. Dominick Murray presented Escaped from Sing Sing to a good house 28th. Cora Van Tassell week of 2d.

### LIMA.

Faurot's Opera House (O. E. Latham, manager): William Redmund and Mrs. Thomas Barry Jan. 27, in A Midnight Marriage, to a full house at twenty-five cents admission. A splendid performance. Mr. Redmund is the best romantic actor seen here in some time, and Mrs. Barry by her good acting and very handsome face completely won the audience. Herne's Hearts of Oak 29th, to very poor house at regular prices $1 00. The co. rattled through the play as soon as possible, the five acts taking up less than two hours. The Dawn-Burleigh co. in The Private Tutor to a full house 25th. The play is full of laugh from beginning to end and was played by an excellent co. The most prominent characters were Charles Frew's Tutor, Dore Davidson's Cutaway and Mr. Burleigh's Roy Desorest. Lizade Le Baron as Tressie, with her "eyes like an antelope," as the Western uncle says, her pretty dimples and charming acting, added much to the success of the comedy. It was curious, but every time she opened her pretty mouth and gave one of those bewitching smiles, or rather grins, you could see a corresponding one on the face of everyone present.

Items: The Midnight Marriage co. presented the finest costumes ever seen here.—Twenty-five cents to any part of the house catches everyone.

### XENIA.

Opera House (J. A. Hiveling, manager): Thompson Opera co., introduced the Beggar Student Jan. 28, to a small but well pleased audience. The chorus was fine and costumes very pretty. Pat Rooney, with an excellent co., came 30th, to good business.

### URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Something unusual for this season—*i. e.* a crowded house—greeted Kate Claxton in the Sea of Ice Jan. 30. Charles Stevenson and the star are great favorites here. The play went with wild enthusiasm. The cute antics of little Lottie Lodge brought down the house. Regular prices

### YOUNGSTOWN.

Opera House (W. W. McKeown, manager): In spite of the roller rink craze which has recently swept over this city, leaving havoc on wheels in its track, a well-filled though somewhat top-heavy house greeted Barry and Fay's Irish Aristocracy Jan. 25. The bill announced the severe illness of Hugh Fay at his home on the Hudson. Those who had heard the North-Irish brogue of his Muldoon felt a disappointment, which the really excellent performance of Mr. Carroll, his substitute, failed to efface. Barry's Mulcahy, very fat and very funny, a well-fed native of Limerick, in picnic clothes, appealed very strongly to the boisterous gods. A good co., albeit weak in spots, supplies the canopy for these two stars to twinkle in Miss McHenry and the two Delaros help the play. Storm-Beaten last week. Most of the audience was storm-beaten, however, and stayed at home, thereby losing a fine performance by a strong co., with all the aids of excellent scenic effect.

### WASHINGTON, C. H.

Music Hall (H. E. Smith, manager): Charles A. Gardner, in Karl the Peddler, delighted a large audience 27th. Eunice Goodrich deserves praise. Draper's Uncle Tom's Cabin 28th to the usual large and noisy audience. Museum prices. Professor Morris' Dog Show 29th to large audience, composed mostly of children.

Items: W. H. Davidson (Marks in Uncle Tom) is suffering with a bite in the arm from one of the dogs.

## OREGON.

### PORTLAND.

Casino Opera House (A. S Gross, manager): It is very pleasant for me to chronicle the great success of this house since it was opened by Manager Gross two months ago. He has labored hard to provide an attractive place of amusement and a good opera co. for our people, and deserves the good fortune which is attending his enterprise. Prince Methusalem was presented for the first time here on Jan 21, to an immense house. Of Miss Winston, in the title role, I can scarcely speak too highly. Her acting and singing were all that could be desired. The lady has become a great favorite here, and her appearance on the stage is always the signal for prolonged applause. Bessie King, as Pulcinella, and Louis Dammash, as Trombonius, did well. The support was excellent, and the costumes magnificent. The opera will probably run three weeks.

New Market Theatre (J. P. Howe, manager): Rosedale was presented by the Grismer-Davies co. Jan. 20 and week to good houses. The Elliott Grey of Joseph Grismer and the Rose Leigh of Phœbe Davies were well done. Katie Putnam, 2d, two weeks.

## PENNSYLVANIA.

### PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's best play has been worn thread-bare in this town. This fact was fully demonstrated last week by the very indifferent business done by My Partner. The next time Mr. Aldrich visits us he will certainly come with a more attractive offering if he expects to do any business here. Co. fair; and scenery and mountings excellent. Janish 2d; Baker and Farren 9th.

Library Hall (Frederick A. Parke, manager): Her Atonement, with its co. of very good professionals; military band and drum corps, and regiment of local warriors, failed to do more than a paying business last week. The piece was put on very finely, and the entire performance reflected much to the credit of the management of both house and co. Charlotte Thompson, 2d; N. C. Goodwin, Jr., 9th.

Academy (H. W. Williams, manager): Harry Watson's co. played to good business last week. The show proved a very good vaudeville entertainment, each successive act was well received. Howard Athenæum Specialty co. 2d; Leavitt's California comb 9th.

Harris' Museum (P. Harris, manager): Pauline Markham, supported by a very fair co., appeared last week in Our Boys, Ticket-of-Leave Man, and the Two Orphans. Business large. Peck's Bad Boy, 2d; Uncle Tom's Cabin 6th.

Sixth Street Museum. Business past week was very satisfactory. Farini's Earthmen are announced for the coming week.

Items: The *Commercial Gazette*, and the Opera House management are having a little monkey and parrot time—Manager Butler of the Evans and Hoey co arrived in town 21st ult., and remained for several days. Charles Froham was in town 2d, en route from Chicago to New York. John Digman, late of Mart Hanley's co., has arrived home—The vetran Bob Filkins is in town with Farrini's Earthmen. The annual benefit for the local Lodge of Elks will take place at the Opera House on the afternoon of March 26.

### WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Michael Strogoff drew a very good house. Jan. 26. Charles A. Haswin in the leading role. His interpretation of the character of Michael was very much admired. Messrs. Joseph Humphrey and Edward Holst ably sustained the parts of war correspondents, both being enthusiastically received at every appearance. Cecile Rush as Marfa and Florine Arnold as Nadia came in for a goodly share of applau e. The Private Secretary, 29th, to splendid business. The Grovers, senior and junior, received generous and well-merited applause. Ethel Brandon as Eva was greatly admired. The bookings for February are: Maggie Mitchell, 6th; Bella Moore, 13th; Bandit King, 14th; Barney McAuley, 17th; Diou Boucicault, 21st; Mattie Vickers, 24th.

Bespeak: The attaches of the Hall have arranged their annual benefit to our popular manager for the 6th, with Maggie Mitchell and The Little Savage as the attraction. Miss Mitchell can fill the house at any time, but on the occasion of a benefit for Mose we predict an overwhelming throng.

### HARRISBURG.

Opera House (H. J. Steel, manager): May Blossom, Jan. 26, to fair business. The play was well received and the audience felt satisfied with the happy termination of the trouble of the hero and the heroine. Mountain Pink (Bella Moore) opened for two nights, 27th. The attendance was fair only, but those present were treated to a fine display of good acting by the star. She is "peart," vivacious and magnetic, and has a good singing voice, which she handles fairly. The Stafford-Foster co., 31st. The house was one of the lightest of the season, and presented little encouragement for the good work of the co. The play was Romeo and Juliet.

Opera House (Markley and Till, managers): Frederick Warde as Damon, Jan. 30. Warde gives his usual strong and vigorous enaction of this role, but the Pythias was lamentably deficient in many respects. With Warde's present support this play should be recast, as they are good people in minor parts. The house was half filled. Maggie Mitchell, 5th, Carrie Swain, 9th; A Parlor Match, 13th; Boucicault, 16th.

Kunkle: George Kunkle, who died recently in Baltimore, was the first manager of our Opera House, and was very popular with the citizens.

### ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The Stafford-Foster co. presented Othello 28th to a large and refined audience. Mr. Stafford, although suffering from a severe cold, gave a splendid portrayal of the jealous Moor. The supporting co. is an exceptionally strong one, and when all did so well I could not in justice particularize. Still, a word of praise is due William J. Johnson, who, as Iago, acquitted himself most creditably, and with Mr. Stafford was called before the curtain at the end of the third act, amid great enthusiasm. Gus Williams is announced for 9th.

Item: The reduction in prices has had the effect of largely increasing the attendance. Manager Ashbach informs me that business throughout his circuit has greatly improved.—Allow me to thank your Philadelphia man for the praise he so kindly bestows upon our Palace of Art. We flatter ourselves we have one of the finest in the State. Would that our local press and the patrons of this house were so well informed and thoroughly acquainted with the members of the profession as he appears to be. Then an unsuspecting public would not allow themselves to be taken in by Managers programming some talented actor and remain ignorant of his non-appearance; but I forget that I am not a Philadelphia audience.

### BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Pullman's Dime Museum opened a four nights' engagement on Wednesday, 28th, giving matinees on Thursday, Friday and Saturday, and proved the greatest attraction of the season for drawing, so far as numbers of people was concerned, as they actually turned people away at every performance after the first two. George S. Knight, 7th; John A Stevens, 9th; Henry Chanfrau, 16th; Charles A. Gardner, 23d. Business is picking up some, and coming attractions will more than likely do a good business.

Gem Theatre (Jac. Aberle, manager): This house has been giving a fair show for the past week, but the advent of the Dime Museum at the Opera House proved a rather crushing opposition, although Mr. Aberle at once put his price down to ten cents. His bills indicate he is going to continue the ten-cent rate of admission the coming week. Harry G. Richmond, Lillian Markham Tom Granger, Allen and Leslie, Laura Francis, James E Furlong, Ollie Davenport, Andy Leavitt, Jr., and Lester Howard, the show closing with Harry G. Richmond in Epitaphs, supported by the stock.

### ERIE.

Opera House (William J. Sell, manager): Many were disappointed by the non-appearance of J. K. Emmett, 29th. The sale of seats was large, as many out-of-town people were here to see him. A telegram from Akron, O., read: "Sick with a severe cold." Joseph Murphy in Kerry Gow was greeted by a large audience 30th and gave the usual satisfaction. George S. Knight in Over the Garden Wall, 11th.

### YORK.

York Opera House (Adams and Dale, managers): Thorne's Black Flag, Jan. 30, to good business. The managers of the house here have been for some time advocating reduced prices with the different attractions that appear here, and have always met with stern opposition. Only after the most earnest persuasion were they successful with the manager of The Black Flag in making the trial, and as a result the treasurer of the co. acknowledged their receipts here were the largest of the week.

### COLUMBIA.

Columbia Opera House: Mountain Pink to good business, Jan 26. Will return in February and play under the management of the G. A. R. Fanny Davenport in Fedora, 17th.

### WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Jan. 26, Thorne's Black Flag to a fair-sized and enthusiastic audience; co fair. Messrs. Edward Thorne, T. J. Martin, L. R. Willard and Harry Woodruff were appreciated. Madame Fry Concert co., 6th; Private Secretary, 7th; Bandit King, 9th.

### POTTSVILLE.

Academy of Music (Nathan Houser, manager): The Kindergarten, Jan. 28. One of the best performances of its kind ever presented here. The Deaves Sisters carried the house by storm.

### PITTSTON.

Music Hall (Evans, manager): Jan. 29, the Michael Strogoff co. gave a very good and much admired performance to a full house. Scenery most elegant; support good.

### JOHNSTOWN.

Union Hall: Tony Denier's Humpty Dumpty played Jan. 31 to an old-fashioned jammed house. Gallery seats were all taken by 7 30, and after that time admission tickets only were sold to the lower portion of the house. William Stafford, 5th; Parlor Match, 11th; Private Secretary, 12th; Muggs' Landing, 19th.

### SCRANTON.

Academy of Music (C. H. Lindsay, manager): Michael Strogoff, Jan 27 and 28, to good business. The acting was very good, and the scenery fine. Newton Beers, in Only a Woman's Heart, 29th, to light business.

### UNIONTOWN.

Opera House (Seaton and McLean, manager): Neil Burgess, as Mrs. Puffy presented Vim to one of the largest audiences of the season, Jan. 29, and succeeded in sending them home in a very good humor. Pruned of some rough places in the shape of very broad humor, Vim deserves to be successful.

### LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Frederick Warde, in Richard III., Jan. 26, to a very good house. This was the first appearance of this tragedian since the breaking up of his co. several weeks ago. The star is excellent, but the support could be greatly improved. Some toleration must be given to them, however, on the strength of its being their first appearance together. William Stafford and Evelyn Foster, as Shylock and Portia in the Merchant of Venice, played to a fair house, 30th. Edwin F. Thorne, in The Black Flag, gave a very satisfactory rendition of Harry Glyndon to a very good house, 31st.

### READING.

Grand Opera House (George M. Miller, manager): Jan. 26, Newton Beers, as Roger in Only a Woman's Heart, appeared before a good house. The performance was well received and liberally applauded. Ingomar, the Barbarian, was presented to a fair house, 29th, with William Stafford and Evelyn Foster as the leading people. Kindergarden, by Robert Griffin Morris, was much enjoyed by large audiences, 30th and 31st. Queen's Evidence, 6th and 7th.

Academy of Music (John D. Mishler, manager): Bella Moore's Mountain Pink co to large houses, Jan. 30 and 31. Miss Moore made a decided hit, and was frequently called before the curtain. Tony Denier's Pantomime co. 7th.

### EASTON.

Opera House (William M. Shultz, manager): A Cold Day When We Get Left, Jan. 22, to a fair house only. Thermometer at seven below; probably the cold day referred to. William Stafford in The Merchant of Venice, 27th. First-rate house at cheap rates. Deaves Sisters in Kindergarden, 29th, performance very good. Some clever acting and handsome dressing.

## RHODE ISLAND.

### PROVIDENCE.

Providence Opera House: Margaret Mather and her excellent co. closed the largest week's business ever done at this house. The attendance was something wonderful. Standing room only was the rep y to patrons who were unfortunate in securing seats in advance. The lobby, stairs and main entrance and sidewalk were packed each night, even before the doors were opened. Never before has our city as a whole been so enthusiastic over any star that has appeared here. To say that Miss Mather is a great favorite here does not express the undivided voice of the people. One Monday evening Macbeth was presented. Miss Mather as Lady Macbeth (for the first time here) gave to the character a new rendition, which was a surprise to all present. The sleep-walking scene was doubly encored. Mr. Levick as Macbeth was all that could be desired, and fairly divided the honors of the evening with Miss Mather. Tuesday evening Romeo and Juliet was given. Miss Mather as Juliet was as graceful and artistic as could be. In her portrayal there is that real passion exhibited which with most actresses is mere dramatic force, while with her it is so natural one forgets her identity. Mr. Paulding's Romeo was worthy of commendation. His impersonation showed careful study. In the scene where he meets Tybalt he is seen at his best, and was rewarded by a call before the curtain. Wednesday evening Leah the Forsaken was given. The star finely portrayed the woes of Leah. Mr. Levick and Mr. Paulding, as usual, came in for special recognition. Thursday evening The Hunchback. As Julia, with the sudden changes from despair and dignity to wounded pride and all-conquering love, Miss Mather was seen at her best, and called forth enthusiastic tribute. Mr. Levick as Master Walter was excellent. Friday evening Lady of Lyons was presented. Nothing but praise can be said of the star's Pauline. Saturday afternoon the Honeymoon was given before the largest audience of the week, hundreds being turned away. It was the finest comedy that has been presented here for many seasons. Mr. Davidge as the Mock Duke won rounds of applause. In the evening Macbeth was again presented. This closed the engagement of one of the most favorites of the American stage. This week John A. Stevens and co. will present Passion's Slave, Unknown and a new play called In the Dark. Week of 9th, will be seen Thomas W. Keene first half and J. K. Emmet rest of week.

Low's Grand Opera House (W. H. Low, proprietor): Uncle Tom's Cabin has been the attraction here for the past week at popular prices. Daisy Markoe gave an excellent impersonation of Topsy. Gilmore's Devil's Auction 5th, 6th, 7th.

Theatre Comique (Hopkins and Morrow, managers): Arrivals for the week: Ramirez troupe of Spanish Troubadours, Mr. and Mrs. Conway, Gibson and Ryan, Laporte Sisters, Wade and Mack. Entertainment to conclude (for the first time here) with Muldoon's Picnic.

### NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Atkinson's Peck's Bad Boy co. kept a large audience in good humor, Jan. 29.

## SOUTH CAROLINA.

### CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). Never before has this house contained more brilliant, more cultivated or more delighted audiences than greeted Mlle. Rhea on Monday night and Tuesday matinee (by request of hundreds of ladies) in Howard Carroll's American Countess, and on Tuesday night in Arcadia. The building was packed from pit to gallery, and even before the doors were opened only standing-room could be had. The artiste received tokens of appreciation in enthusiastic encores and showers of applause—our Southern japonicas The support was good all through. In the fourth act of the Countess John T. Sullivan surpassed himself and won round after round of hearty applause. Arcadia was rendered in the same magnificent style. Mr. Sullivan won honors and Rhea the hearts of her audience.

Personal: The correspondent herewith thanks the star's manager for favors. Mlle. Rhea received her many Charleston friends in her private parlor at the Charleston Hotel.

## TENNESSEE.

### CHATTANOOGA

James Hall (Stoops Brothers, managers): W. J. Scanlan in Friend and Foe, Jan. 26, to a well filled house. The performance was excellent throughout. Milton Nobles in Love and Law, 29th. The support was without flaw. The house was crowded.

### NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Milton Nobles, with fine support, appeared Jan. 26, 27, 28 and matinee, to very fair and appreciative audiences Mattie Dunlap, supported by the Nashville Drama co. in London Assurance, 4th and 5th with matinee. Only a Farmer's Daughter 6th and 7th.

## TEXAS.

### DALLAS.

Dallas Opera House (Charles Benton, manager): Jan. 22, Clara Morris, supported by Frederick Bryton and an excellent co., rendered Article 47 to the largest, most appreciative and best-paying audience gathered in this city George C. Miln appeared in Hamlet 28th. Mme. Ristori will appear 21st. Emma Abbott, 27th, 28th; Bunch of Keys, March 2, 3; Louise Sylvester, 5th, 6th.

### MARSHALL.

Opera House (Norwood and Johnson, managers): The Galley Slave (Clara Morris' co) to a medium house 23d. The entire co. gave satisfaction. Bad weather prevented large attendance. First theatrical entertainment in four weeks.

### GALVESTON.

Tremont Opera House (H. Greenwall, manager): After an absence of many years, Aimee reappeared here on Jan. 21, and though in a new role as Mam'zelle, she was hardly recognizable as the Aimee of opera bouffe, she was greeted with the old-time furore. The audiences at the several performances were select and appreciative, and I don't think Mam'zelle will complain of her reception here. Aimee was forced to cancel a part of her engagement here so as to make her date in New Orleans, a washout on the T. and N. O. Railroad making it necessary for her to go by a more circuitous route. Roland Reed opened in Cheek, Jan. 27, to a fair house. Humbug is billed for 28th, and the indications are that he will have a large audience, notwithstanding the fact that our people are almost paralyzed by recent failures in banking and commercial circles.

## VIRGINIA.

### NORFOLK.

After somewhat of a lull in amusements in this city, things have brightened up considerably. The Leland Opera co. played in Portsmouth, which town is connected with Norfolk by a two-cent steam ferry, Monday night, 2d inst., to a fair-sized house. The proprietor of the building in that city, which is known as Oxford Hall, has brighten d his house up a little by touching the scenery and doing some painting, and the result is he is playing quite a number of small attractions. Mattie Vickers is billed at Van Wyck's Academy of Music for the 6th, and the Soldiers' Home, near Hampton, 7th. The Soldiers' Home Theatre is a handsome house, newly built, with a seating capacity of 300, and of late has been visited by a number of companies who play one night in Norfolk. It draws its support from the Home, where there are 700 soldiers; from the Hygenia Hotel at Old Point, which now has nearly 500 guests; from Hampton and from the garrison at Fortress Monroe; also from the teachers and pupils of the Normal School.

### LYNCHBURG.

Opera House (T. H. Simpson, manager): Carrie Swain closed on Jan. 26 to good business. Planter's Wife co. had an excellent Saturday night house, 29th.

### DANVILLE.

Pace's Opera House (Hodnett and Conrad, managers): Carrie Swain, in The Little Joker, drew a good house, Jan. 27. While most as catching as Cad the Tom Boy, or anything strikingly original in the play, it gave general satisfaction. One of the best houses of the season greeted The Planter's Wife, 30th.

Good News: Many professionals will be glad to learn that W. C. Hoyt, of Hoyt Brothers, has associated himself in the management of the Opera House.

### CHARLOTTESVILLE.

Town Hall (T. Williams manager): Peck's Bad Boy, 26th, to good business. The acting was the poorest ever seen here. C. B. Bishop in Widow Bedott, Jan. 21, to the biggest house this season.

### PETERSBURG.

Academy of Music (John B. Ege, manager): Planter's Wife, Jan. 29, to a large and fashionable audience. Mattie Vickers 5th; Barlow-Wilson Minstrels 14th.

## WEST VIRGINIA.

### PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Dominick Murray in Escaped from Sing Sing to fair business. Mr. Murray is a good actor and the play was well rendered. C. B. Bishop, in Widow Bed tt, to a slim house, Jan. 29 Bishop is a whole show in himself. A better house should have greeted his first appearance in our city. Miaco's Humpty Dumpty, 31st, jumped in on only two days' notice. They go from here to Rochester, N. Y., having canceled all Southern dates. Robert McWade, 9th.

Items: B. C. Mason, ahead of Bishop, arrived Sunday, having been on the sick-list East of here. Having relatives here, he stayed until Wednesday. Max L. Claxton, agent for the Atonement co., was here 27th. Had a chat with him at the Rink. He sends regards to THE MIRROR. Miaco's agent, Mr. Dempsey, is in town.

### WHEELING.

Opera House (W. S. Foose, manager): Bartley Campbell's Galley Slave co. appeared Jan. 29. to good business. The Galley Slave always draws well in this city. Tony Denier's Humpty Dumpty, 30th, to a fair audience. Bad weather. Carrie Swain, 10th; Silver King, 13th, 14th and 15th.

Academy of Music (Charley Shay, manager): James Reilly's co. presented Fun on the Bristol last week to good business. Silbon and Elliott's Cupid comb., 9th, week.

## WISCONSIN.

### MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Two Johns opened week of Jan. 26 for a three nights' engagement. Aside from the two portly stars, the co. is weak. The Flora Moore Bunch of Keys co. made its second appearance in this city 29th, the engagement to extend until the 1st. Miss Moore dances well and sings her Irish and negro songs very cleverly, but does not seem to enter into the spirit of her part as much as she might. The remainder of the co. is not so strong as when the piece was last presented here. James O'Neill in Monte Cristo, 5th, 6th, 7th.

Academy of Music (Harry Deakin, manager): Mme. Janish, under the auspices of the Milwaukee Letter-Carriers' Association, returned to this city for a three nights' engagement Jan. 23, 24, 25, presenting Camille, Leonore and Love and Intrigue. Mme Janish was warmly received, the attendance being larger than at her last appearance. Her acting is finished and scholarly, to which is added a graceful figu e and a handsome face. In appearance she much resembles Rhea. Her accent is marked, and in impassioned scenes is entirely unintelligible. The leading support is very well rendered by Frank Losee. The Milwaukee Musical Society gave their 309th concert 27th to one of the largest audiences of the season. The most enjoyable evenings we have spent in a theatre in a long time were 28th and 29th, at the Twain-Cable readings. Each read selections from his own works. Mr. Cable's description of Mary's night ride, in particular, was intensely dramatic, while Mr. Twain, in his quiet, droll way, was irresistible. Mr. Cable's new novel, "Dr Sevier," was founded on a story told him, the heroine of which at one time lived in Milwaukee, and Mr. Cable is trying to find her or her relatives Youth, 2d, week.

Items: A long list of variety artists has been the attraction at Slensby's this week. The performance of the Zoe Gaytor Mazeppa co. was so very bad that Manager Slensby cancelled their engagement in Minneapolis, compelling his house there to be closed this week. There were rumors of a lawsuit in consequence, but nothing serious has developed so far. Lillie Clay's Adamless Eden co. return week of 2d.—At the Dime Museum the Soudan Arabs; Sir Henry Cooper, the giant, and numerous other curiosities are drawing crowds every day. Manager Litt, of the Dime Museum, is making a specialty of Friday nights, when he gives all ambitious amateurs a chance to exhibit themselves. The travelling co. he intends to start out soon will have a private car.—The cast of The Silver King was somewhat changed at the last performance here on the 22th. Helen Blythe assumed the part of Nellie Denver, and her husband, J. F. Brien, that of the Spider, *vice* Eleanor Carey and F. McCulloch Ross, who had resigned owing to differences with the management regarding salary. Mr. Ross feels himself much aggrieved, and says he has been badly treated.—The Silver King packed the Opera House to the doors at the matinee performance, 25th.—Victoria Morosini-Huelskamp was the recipient of much attention at the hands Milwaukee people during her stay in the city.—J. P. Reynolds is perfecting arrangements for the opening of Youth at the Academy on the 1st —W C. Coup, of circus fame, made an offer to lease the site of the old Newhall House for five years, intending to erect a roller-skating rink, to be transformed in Summer months into a theatre for light opera. The owners had other intentions.

### OSHKOSH.

Grand Opera House (R. L. Marsh, manager): The Two Johns gave their roaring comedy to packed balcony and gallery, with almost nobody on the lower floor. This has been the rule with almost every attraction at the house this season. The public seem to prefer poorer seats for less money than to pay for seats in the parquet or circle.

Turner Opera House (Adolph von Kaas, manager): Sullivan's Female Mastodons came to grief here on the 29th. The story is as follows: C. S. Sullivan came from the East as manager of the so-called Mastodons; picked up at Chicago seven or eight specialty people, who, with four or five he had with him, made up the co. Mr. Sullivan is not a model manager, and failed to meet the salaries. Three of his ladies dropped out at Elgin, Ill., and two more at Watertown, evidently fearing to venture further into the backwoods. Three ladies and five gentlemen were left to visit Oshkosh. During Thursday evening Mr. Sullivan silently folded up his overcoat and skipped by the light of the moon. No one knows whether he has committed suicide or not. The co. only know that they were left with three weeks' salary unpaid and not one cent to pay their passage to Chicago. They were only able to get to Milwaukee by putting up their baggage to the railroad co. S. A Sherwood, advance agent, arrived here this A. M. from some point North. The names of the unfortunates I found at the Central House. They are: Charles Gardner and wife, Joseph Crowsor and wife, Joseph Caldwell and wife, Dick Ford and Ed. Lynch. Anton Klaus, manager of the hall at Green Bay, is thinking of Mr. Sullivan to the tune of $17, advanced for advertising paper, which came C. O. D.

### SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The talented Austrian actress, Madame Janish, and her excellent co. appeared in Leonore Jan. 26 and drew one of the finest and most fashionable audiences that has assembled in this house for a long time. The star had a very flattering reception, the audience becoming more and more enthusiastic as act followed act. Frank Losee, C. A. McManus and James Cooper well sustained their several roles. The Countess was well rendered by Mary Shaw, and Florence Vincent was good as Barbara.

Item: Peter Rice, in advance of The Two Johns, was in town 27th.—I wish to thank Mr. Erlanger, treasurer for Mme. Janish, for favors —THE MIRROR is always on sale at A. Keene's News Depot.

### MADISON.

Turner Hall: The Walters comb., supporting John Dillon, Jan 26, 27, to moderate business. John Dillon must appear in something better than States Attorney to draw in this city. There was a time in the past that Dillon packed our house. Alas! the day is gone. Flora Moore's Bunch of Keys, Jan. 28, to a large and well-pleased house.

### EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Janauschek, in My Life, Jan. 28, played to a very large and fashionable audience. She was received with great enthusiasm and repeatedly recalled.

## CANADA.

### TORONTO.

Grand Opera House (O. B. Sheppard, manager): Notice to Quit was presented for five nights, ending Jan. 30, by McKee Rankin's co. Business was fair. Play and co. good. The scenery was excellent. Amateur Christy Minstrels 5th, in aid of the Toronto Relief Society. This entertainment is gotten up by our fashionable young men.

Montford's Museum (A. Fisher, manager): Skiff and Gaylord's Novelty co. closed a week's engagement 31st. A success. Muldoon's Picnic, 2d, week.

Items: The Hamilton Amateur Opera co. will present Pirates of Penzance this afternoon and evening, 31st, at the Grand Opera House. Theatrical matters are very dull at present.

### BROCKVILLE.

Opera House (Dan Derbyshire, manager): Lytell's Dramatic co., Jan. 26 and 27, gave Romany Rye and The Silver King to fair business.

Change: There has been a change in the management of the Opera House, George T. Fulford retiring and Dan Derbyshire taking his place.

### QUEBEC.

Music Hall (W. Russell, manager): Jan. 25, Miss St. Quinten, of the St. Quinten Opera co., was tendered a benefit by the citizens of Quebec, under the patronage of the commandant and officers of A Battery and commandant and officers of Quebec Cavalry. The co. presented the first acts of Mascotte, Pinafore and Chimes of Normandy. Miss St. Quinten acted and sang her different roles in a very pleasing and taking manner, and was recalled after each act. The Battery Band played several selections during the evening. House crowded to the doors.

### ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager): The Florence Elmore Dramatic co. in a series of plays, week of Jan. 26, at cheap prices; attendance large.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

### DRAMATIC COMPANIES.

ADA GRAY: Attleboro, Mass., 5; Dover, N. H., 6; Great Falls, 7.

A MOUNTAIN PINK CO. (Bella Moore): Cumberland, Md., Feb. 5; Frostburg, 6; Huntingdon, Pa., 7; Phillipsburg, 9; Charfield, 10; Bellefonte, 14; Wilkesbarre, 12; Scranton, 14. Brooklyn, N. Y., 16, week

A MOUNTAIN PINK CO. (Laura Dainty): Sedalia, Mo., 7; Nevada, 9; Butler 10; Rich Hill, 11; Lamar, 12; N. Springfield, 13; S. Springfield, 14.

AIMEE: Columbus, Ga., 5; Atlanta, 6, 7; Athens, 9; Augusta, 10; Charleston, S. C., 11, 12; Savannah, 13, 14.

AGNES WALLACE AND SAM B. VILLA: Richmond, Va., Feb. 2, week.

ATKINSON'S BAD BOY CO. NO. 1: Poughkeepsie, N. Y., 5; Kingston, 6, 7; Buffalo, 12, 13, 14.

ATKINSON'S BAD BOY CO NO. 2: Henderson, Ky., 5; Evansville, Ind., 6; Belleville, Ill., 7; St. Louis, 9, week; Belleville, Ill., 16; Cairo, 17; Paducah, Ky., 18; Memphis, 20, 21.

ACME BURLESQUE CO.: Lynn, Mass., Feb. 2, week; Beverly, 9, 10; Woburn, 11, 12; Hartford, Ct., 16, week.

ARNE WALKER CO.: Rochester, 2, week; Detroit, 9, week.

AL^ AND LULU WYMAN: Chillicothe, O., 4, 5; Circleville, 6, 7; Lancaster, 9, 10; Springfield, 11, 12.

BAKER AND FARRON: Buffalo, Feb. 2, week; Pittsburg, 9, week; Columbus, 16, week.

BARTLEY CAMPBELL'S WHITE SLAVE Co.: Urbana, O., 5; Springfield, 6; Dayton, 7; Hamilton, 9; Richmond, Ind., 10, 11; Indianapolis, 12, 13, 14; St Louis, 15, week; Louisville, 23, week; Evansville, Ind., March 2, 3; Vincennes, 4; Terre Haute, 5; Columbus, 6; Erie, Pa., 9; Bradford, 10, 11.
BARTLEY CAMPBELL'S GALLEY SLAVE Co.: Washington, Feb. 2, week; Baltimore, 9, week; Lancaster, Pa., 16; Harrisburg, 17, 18; Reading, 19; Wilmington, Del., 20, 21; Philadelphia, 23, week; Boston, March 2, week.
BARTLEY CAMPBELL'S SIBERIA Co.: St. Paul, Feb. 2, week; Minneapolis, 9, week; Cedar Rapids, Ia., 16; Rockford, Ill., 17, 18; Racine, Wis., 19, 20, 21; Milwaukee, 23, week.
BARNEY MCAULEY: Wilkesbarre, Pa., 17.
BERGER AND ENO'S GALLEY SLAVE Co: Jacksonville, Ill., 5; Decatur, 6; Danville, 7; Kankakee, 9; Streator, 10; Ottawa, 11; Joliet, 12.
BARRY AND FAY: Louisville, 2, week; Cincinnati, 9, week; Chicago, 16, week.
BOSTON MUSEUM Co.: Farmington, N. H., 5; Rochester, 6; Biddeford, Me., 7; Dover, N. H., 9; Great Falls, 10.
BURR OAKS Co.: Williamsburg, 26, week; Rochester, 9, 10, 11.
BOSTON THEATRE YOUTH Co.: Milwaukee, 2, week; Omaha, Neb., 9, 10; Topeka, Kas., 11, 12; St Joe, 13, 14; Kansas City, 16, week; St. Louis, 23, week.
BOSTON COMEDY Co.: Canaan, Vt., Feb. 3, week.
BUNCH OF KEYS (Frank Sanger, manager): Brooklyn, 9, week; Philadelphia, 16, week.
BUNCH OF KEYS (Dudley McAdow, manager): Streator, Ill., 5; Bloomington, 6; Monmouth, 7; Moline, 9; Des Moines, Ia., 10, 11; Marshalltown, 12; Oskaloosa, 13; Keokuk, 14; Hannibal, Mo., 16; Sedalia, 17; Carthage, 18; Springfield, 19; Ft. Smith, Ark., 20; Little Rock, 21; Hot Springs, 23, 24.
BANDMANN-BEAUDET Co.: Montreal, 2, week; Quebec, 9, week.
BEEDLES AND PRINDLE'S PLEASURE PARTY: Rochester, Feb. 2, week.
BEN COTTON Co.: San Bernardino, Cal., 16, week; Riverside, 24, week.
CHARLOTTE THOMPSON: Pittsburg, Feb 2, week.
CLARA MORRIS: Kansas City, 3, 4, 5; Leavenworth, Kas. 6; Lawrence, 7; Denver, 9, week; St. Paul, 23, 24, 25; Minneapolis, 26, 27, 28.
CROSSEN'S BANKER'S DAUGHTER Co.: Keokuk, Ia., 5; Hannibal, Mo., 6; Quincy, Ill., 7; Palmyra, Mo., 9; Macon, 10; Mexico, 11; Moberly, 12; Columbia, 13; Sedalia, 14; Lawrence, Kas., 16
CALLED BACK Co (R. B. Mantell): Philadelphia, 2, week; St. Louis, 9, week; Louisville, 16, week; Cincinnati, 23, week.
C. A. GARDNER'S KARL Co.: Alliance, O., 5; Akron 6; Kent, 7; Ravenna, 9; Youngstown, 10; Sharon, Pa., 11; Mercer, 12; Butler, 13; Newcastle, 14
CARRIE SWAIN: Washington, Feb. 2, week; Harrisburg, Pa., 9; Wheeling, W. Va., 10.
CLAIRE SCOTT: Lowell, Mass., Feb. 2, week; Worcester, 9, week; Meriden, Ct., 16, week; New London, 23, week.
CRIMES OF LONDON Co.: Detroit, Feb. 2, week; Toronto, Can., 9, week; Buffalo, 16, week; Cleveland, O., 23, week.
C. L. DAVIS: St. Louis, Feb. 2, week; Ft. Scott, Kas., 13.
C. B. BISHOP: Louisville, Feb. 9, week.
CORA VAN TASSELL: Springfield, O., 2, week.
CHARLES COLLINS: Binghamton, Feb. 2, week.
DION BOUCICAULT: Fitchburg, Mass., 5; Marlboro, 6; Waltham, 7; Pittsfield, 9; Albany, 10, 11; Newark, 12, 13, 14; Harrisburg, Pa., 16; Bridgeton, N. J., 17; Trenton, 18; Allentown, 19; Scranton, 20; Wilkesbarre, 21.
DIXEY-RICE BURLESQUE Co: N. Y. City, Jan. 26—indefinite season.
DICKSON'S SKETCH CLUB: Lynchburg, Va., 5, 6; Danville, 7; Charlotte, N. C., 9; Winston, 10; Goldsboro, 11; Florence, 12; Charleston, S. C., 16, 17; Columbia, 18; Spartanburg, 19; Greenville, 20, 21; Atlanta, Ga., 23, 24; Macon, 25, 26; Savannah, 27, 28.
DOWNING'S TALLY-HO Co: Buffalo, N. Y., 9, 10, 11; St Catherines, Ont., 12; Hamilton, 13, 14.
DEVIL'S AUCTION: Providence, 4 to 7.
DAISY MARKOE UNCLE TOM Co: Lynn, Mass., 4, 5, 6.
DAN SULLY'S CORNER GROCERY: St. Louis, Feb. 2, week; Louisville, 9, 10, 11.
DEN THOMPSON: Brooklyn, March 2, week.
DOMINICK MURRAY Chicago, 2, week.
DRAPER'S UNCLE TOM'S Co.: Cleveland, 2, week; Pittsburg, 9, week.
EDWIN BOOTH: N. Y. City, 19, four weeks.
EVANS AND HOEY: Wheeling, W. Va., 5; Steubenville, O., 6; McKeesport, Pa., 7; Connellsville, 9; Uniontown, 10; Johnstown, 11; Altoona, 12; Lancaster, 13; Harrisburg, 14; Pittsburg, 16, week; St. Louis, 23, week.
EDWIN BROWN'S GOOD AS GOLD Co.: Baltimore, 9, week.
FLORENCES (Mr. and Mrs.): N. Y. City, 16, three weeks.
FORRESTER Co.: Utica, N. Y., Feb. 9, week.
FANNY DAVENPORT: Washington, 2, week; Columbia, Pa., 17.
FRED WARDE: Mansfield, O., 5; Ashland, 6; Springfield, 7; Greencastle, Ind., 9; Mattoon, Ill., 10; Henderson, Ky., 11, 12; Hopkinsville, 13, 14.
FUN ON THE BRISTOL: Hudson, N. Y., 6, 7; Albany, 9, week; Montreal, 16, week; Ottawa, 23, week.
FRANK MAYO: Memphis, Feb. 2, week; Nashville, 9, 10; Birmingham, Ala., 11; Montgomery, 12; Pensacola, Fla., 13, 14; New Orleans, 16, two weeks.
FRANCIS LABADIE: Chicago, Jan. 19, three weeks.
FRANK GIRARD'S Co: Detroit, 9, week.
GRACE HAWTHORNE: New Orleans, 19, three weeks; Chicago, Feb. 16, week.
GUS WILLIAMS (J. H. Robb, manager): N. Y. City, 2, week; Allentown, Pa., 9; Scranton, 10; Pittston 11; Harrisburg, 12; Reading, 13; Pottsville, 14; Philadelphia, 16, week; Baltimore, 23, week.
GEORGE C. MILN: Hot Springs, Ark., 5; Little Rock, 6; Cairo, Ill., 7, 9; Paducah, Ky., 10; Fulton, 11; Clarksville, Tenn., 12; Russellville, Ky., 13; Bowling Green, 14; Guthrie, 16; Hendersonville, 17; Evansville, Ind., 18.
HARRIGAN AND HART'S TRAVELLING Co.: Lockport, N. Y., 5; Medina, 6; Batavia, 7; Rochester, 9, 10, 11.
HILL'S PEOPLE'S THEATRE Co: Oswego, N. Y., Jan. 26, three weeks; Ilion, 16, two weeks.
HANLONS: Paterson, N. J., 5, 6, 7; Boston 9, week; Lewiston, Me., 16, 17; Portland, 18, 19; Lowell, Mass., 20; Manchester, N. H., 23, 24; Lawrence, 25, 26; Salem, 27, 28.
HENRY CHANFRAU: Baltimore, Feb 2, week.
HAZEL KIRKE Co.: St. Louis, 2, week.
HARRISON-GOURLAY Co.: Indianapolis, 5, 6, 7; Erie, Pa., 9; Akron, O., 10; Ft. Wayne, Ind., 11
HENRY IRVING: Baltimore, 5, 6, 7; Philadelphia, 9, week; Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks.
HANLONS' FANTASMA Co: Cleveland, 2, week; Milwaukee, 9, week; Indianapolis, 16, 17, 18.
HOOP OF GOLD Co.: Chicaco, 2, week
HERNE'S HEARTS OF OAK: Battle Creek, Mich., 5; Kalamazoo, 6; South Bend, Ind., 7; Chicago, 9, week.
HOWARD'S UNCLE TOM Co.: Virginia, Ia., 5; Ashland, 6.
HEEGE'S BAD BOY Co.: Pittsburg, 2, week; Rochester, Pa., 9; Salem, O., 10; Alliance, 11; Wooster, 12.
HARRY WEBBER: Chattanooga, Tenn., 9, 10; Urichsville, 14.
HUNTLEY'S DRAMATIC Co.: Montgomery, Ala., 2, two weeks.
HER ATONEMENT Co. Chillicothe, O., 5; Bellefontaine, 10; Springfield, 11; Xenia, 12; Dayton, 13, 14; Cincinnati, 16, week.
IN THE RANKS Co.: St. Paul, 2, week; Minneapolis, 9, week; Chicago, 16, week.
IDEAL DRAMATIC Co.: Rockville, Ct., Feb. 2, week.
JANAUSCHEK: Oskaloosa, Ia., 5; Des Moines, 6, 7; Ottumwa, 9; Moberly, Mo., 10; Cairo, Ill., 11; Paducah, Ky., 12; Nashville, Tenn., 13, 14; Columbia, 16; Birmingham, Ala., 17.
JOSEPH MURPHY: Toledo, O., 28; Sandusky, 29; Erie, Pa., 30; Dunkirk, N. Y., 31; St. Catharines, Ont., Feb. 2; Hamilton, 3, 4; Brantford, 5; London, 6, 7; Chatham 9; Port Huron, Mich., 10; E Saginaw, 11; Bay City, 12; Grand Rapids, 13; Kalamazoo, 14; Vincennes, Ind., 15.
JOHN A. STEVENS: Providence, Feb. 2, week.
JANISH: Pittsburg, Feb. 2, week; N. Y. City, 16, four weeks.
JOHN S. MURPHY (Kerry Gow): Valparaiso, Ind., 5; Crawfordsville, 6; Champaign, Ill., 7; Kankakee, 9; Streator, 10; Bloomington, 11; Louisville, 12, 13, 14.
JOHN MURRAY: Meriden, Ct., 2, week
JOHN T. RAYMOND: Houston, Tex., 5, 6; San Antonio, 7, 8; Austin, 9; Waco, 10; Fort Worth, 11; Texarkana, 12; Little Rock, Ark., 13, 14; Memphis, Tenn., 16, 17; Clarkesville, 18; Hopkinsville, 19; Nashville, 20, 21; Chattanooga, 23; Columbia, 24; Louisville, 25, 26; Frankport, Ky., 27; Richmond, Ind., 28.
J. K. EMMET: Boston, Feb. 2, week; Fall River, 9; Newport, R. I., 10; New Bedford, Mass., 11; Brockton, 12; Providence, R. I., 13, 14; Washington, 16, week.
JENNIE CALEF: Washington, Feb. 2, week.
J. Z. LITTLE'S WORLD Co: Mt. Sterling, Ky., 5; Frankfort, 6; Danville, 7; Danville, Ill., 9; Lafayette, Ind., 10, 11; Peru, 12, 13; Detroit, 16, week.
J. H. KEANE: Washington, 2, week.
JACQUES KRUGER (Dreams): Philadelphia, Feb. 2, week; Jersey City, 12, 13, 14.
KNIGHTS (Mr. and Mrs George S.): Ft. Wayne, Ind., 12; Grand Rapids, Mich., 26.
KATE CLAXTON: Dayton, O., 5; Columbus, 6, 7; Louisville, 12, 13, 14.
KATIE PUTNAM: Portland, Ore., 2, two weeks; Victoria, B. C., 16, week; Seattle, W. Ter., 23, week.
KINDERGARTEN Co.: N. Y. City, Feb. 2, week; Washington, 9, 10, 11; Richmond, Va., 12, 13, 14; Brooklyn, 16, week.
KATE CASTLETON: Minneapolis, Feb. 2, week; Omaha, 9, 10; Council Bluffs, 11, 12
KENDALL DRAMATIC Co.: Santa Barbara, Cal., Jan. 31 to Feb. 9; San Luis Opispo, 10 to 17; Santa Cruz, 18 to 21.
KIRALFYS' SPECTACULAR Co.: New Orleans, Jan. 5, six weeks.

KATZENBERG COMEDY Co.: Gallatin, Kas., 5; Cameron, 6; Topeka 9, 10; Atchison, 11; Lawrence, 12.
KIRALFYS' SIEBA Co.: Chicago, Feb. 2, week; Detroit, 9, week.
LAWRENCE BARRETT: N. Y. City, Jan. 5, six weeks; Brooklyn, Feb 16, week.
LIGHTS O' LONDON (Eastern): Racine, 4, 5.
LIGHTS O' LONDON (Western): St. Louis, Feb. 2, week; Peoria, Ill., 9, 10; Decatur, 11, 12; Springfield, 13, 14; Terre Haute, Ind., 16, 17; Vincennes, 18, 19; Evansville, 20, 21; Louisville, 23, week.
LIZZIE MAY ULMER: Hannibal, Mo., 5; Jacksonville, Ill., 6; Keokuk, Ia., 7; Indianapolis, 20, 21.
LIZZIE EVANS: Little Rock, 5; Helena, 6, 7; Pine Bluff, 9, 10; Little Rock, 11; Hot Springs, 12, 13, 14; Texarkana, 16; Shreveport, La., 17; Marshall, Tex., 18: Longview, 19; Tyler, 20; Palestine, 21; Galveston, 23 to 25; Brenham, 26; Houston, 27, 28.
LOUIS ALDRICH (My Partner): Washington, 9, week.
LOUISE SYLVESTER: Abilene, Kas., 8, 9.
LOTTA: Cincinnati, Feb. 2, week; Indianapolis, 12, 13, 14
LEOPOLDS: Terre Haute, Ind., 6, 7; Louisville, 9, week
M. B. CURTIS: Rochester, 5, 6, 7; Buffalo, 9, week; N. Y. City, 16, week.
MAY BLOSSOM Co.: N. Y. City, Feb. 2, week; Brooklyn, 9, week.
MILTON NOBLES: Macon, Ga., 5; Augusta, 6, 7; Columbia, S. C., 9; Greenville, 10; Charlotte, N. C., 11; Wilmington, 12; Raleigh, 13; Goldsboro, 14; Norfolk, Va., 16; Danville, 17; Lynchburg, 18; Richmond, 19, 20, 21.
MINNIE MADDERN: Columbus, O., 4, 5; Lancaster, 6; Chillicothe, 7; Louisville, 9, 10, 11; Memphis, 12, 13, 14; Little Rock, Ark., 16, 17; Hot Springs, 18, 19; Texarkana, 20; Marshall, Tex., 21; Palestine, 23; New Orleans, March 2.
MONTE CRISTO Co. (Stetson's): Milwaukee, 5, 6, 7; Chicago, 9, week; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.
MCKEE RANKIN'S Co.: Chicago, 2, week; St. Joe, Mo., 9.
MARGARET MATHER: Pawtucket, R. I., 5; Woonsocket, 6; Brockton, Mass., 7; Boston, 9, two weeks; Chelsea, 23; Salem, 24; Haverhill, 25, 26; Gloucester, 27; Portsmouth, N. H., 28; Portland, Me., March 2, 4; Augusta, 5, 6; Belfast, 7.
MATTIE VICKERS: Norfolk, Va., 4, 5; Petersburg, 6; Alexandria, 7; Allentown, Pa., 9; Easton, 10; Honesdale, 11; Mauch Chunk, 12; Norristown, 13; Pittston, 16; York, 17; Lancaster, 18; Harrisburg, 19; Altoona, 20; Brooklyn, 23, week.
MAGGIE MITCHELL: Newark, N. J., 2, week; Reading, Pa., 9; Lancaster, 10; Trenton, N. J., 11, 12.
MICHEL STROGOFF Co.: Newark, 2, week; N. Y. City, 9, week; Philadelphia, 16, week; Baltimore, 23, week.
MUGGS' LANDING Co.: Indianapolis, 5, 6, 7; Johnstown, Pa., 19
MESTAYER'S WE, US & Co.: Brooklyn, 2, week; Philadelphia, 9, week.
MOORE-HOLMES BURLESQUE Co.: Washington, 2, week.
MAUDE ATKINSON: Morris, Ill., 2, week; Bloomington, 9, week.
N. C. GOODWIN: Oil City, Pa., 5; Youngstown, O., 6, 7; Pittsburg, 9, week.
NEIL BURGESS: Cincinnati, Feb. 2, week; St. Louis, 9, week; Chicago, 16, week; Sterling, Ill., 23; Rockford, 24; Racine, Wis., 25; Oshkosh, 26; Fond du Lac, 27; Sheboygan, 28.
NOBODY'S CLAIM Co.: Boston, 2, week.
ONLY A WOMAN'S HEART Co. (Newton Beers): Penn Yan, N. Y. 5; Wellsville, 6; Friendship, 7; Allentown, 9; Eldred; 10; Smithport, 11; Salamanca, N. Y., 12; Warsaw, 13; Attica, 14.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Columbia, Tenn., 5; Nashville, 6, 7; Russellville, Ky., 9; Clarksville, Tenn., 10; Hopkinsville, Ky., 11; Henderson, 12; Evansville, Ind., 13, 14.
OLIVER BYRON: Salt Lake, 4 to 7; San Francisco, 9, two weeks.
PRIVATE SECRETARY Co. (Leonard Grover, Jr): Lock Haven, Pa., 9; Phillipsburg, 10; Tyrone, 11; Johnstown, 12; Latrobe, 13; Uniontown, 14.
PRIVATE SECRETARY Co. (Gillette): N. Y. City, 2, week; Harlem, N. Y., 9, week; Boston, 16, two weeks; Philadelphia, March 2.
PAULINE MARKHAM: Louisville, 2, week; Evansville, Ind., 9, week; Columbia, O., 16, week; Cincinnati, 23, week; Chicago, March 2, week.
PAVEMENTS OF PARIS Co.: Troy, N. Y., 5, 6, 7; Rochester, 12, 13, 14.
PRIVATE TUTOR (Dawn-Burleigh Co.): Cincinnati, 2, week.
POWER OF MONEY Co.: Fort Wayne, Ind., 7.
PEOPLE'S THEATRE Co. (Charvat's): New Britain, Ct., Feb. 2, week.
PHOSA MCALLISTER: Cresco, Ia., 5; Austin, 6.
PLANTER'S WIFE Co. (Edna Carey): Augusta, Ga., 5; Charleston, S. C., 6; Savannah, Ga., 7; Macon, 9; Columbus, 10; Montgomery, Ala., 11; Mobile, 12; New Orleans, 16, week.
ROSE EYTINGE: Denver, Col., Feb. 2, week.
REHAN'S 7-20-8 Co.: Chicago, Feb. 9, week.
RHEA: Birmingham, Ala., 5; Pensacola, Fla., 6; Mobile, Ala., 7; New Orleans, 9, week; Mobile, 16; Montgomery, 17; Atlanta, 18; Knoxville, 19; Huntsville, 20; Columbia, 21.
ROLAND REED: Cleburne, Tex., 5; Ft. Worth, 6, 7; Dallas, 9, 10; Gainesville, 11; Paris, 12; Sherman, 13; Dennison, 14; Joplin, Mo., 16; Parsons, Kas., 17; Fort Scott, 18; Kansas City, 19, 20, 21; Topeka, Kas., 23, 24; Leavenworth, 25; Lincoln, Neb., 26; Omaha, 27, 28.
RAJAH Co.: Brooklyn, Feb. 2, week.
ROBSON AND CRANE: Boston, 2, two weeks.
RAG BABY Co: Topeka, Kas., 9, 10; St. Joe, Mo., 11, 12; Quincy, Ill., 13.
REDMUND-BARRY Co.: Bloomington, Ill., 5; Peoria, 7; Springfield, 8; Jacksonville, 19; Keokuk, Ia., 11; Louisiana, Mo., 12; Alton, Ill., 13; St. Charles, Mo., 14; St. Louis, 16, week; Kansas City, 23, 24, 25; Topeka, Kas., 26; St. Joe, 27; N. Y. City, March 2, week.
RENTFROW'S PATHFINDERS: Chetopa, Kas., 6; Pittsburg, 7; Ft. Scott, 9; Girard, 10; Parsons, 11; Oswego, 12; Independence, 13; Winfield, 14; Kansas City, 16; Wichita, 17; Emporia, 18; Kansas City, 19.
RICE'S SURPRISE PARTY: Baltimore, Feb. 2, week; Brooklyn, 9, week; Philadelphia, 16, week.
ROBERT MCWADE: Parkersburg, W. V., 9.
ROMANY RYE Co A.: Albany, 5, 6, 7; Philadelphia, 9, week; N. Y. City, 16, week.
ROMANY RYE Co. B: Dubuque, Ia., Feb. 4, 5; Clinton, 6, 7; Janesville, Wis., 11, 12.
RISTORI: Savannah, Ga., 17; New Orleans, 9, week.
SILVER KING Co. (F. C. Bangs): New Orleans, Feb. 2, week.
SILVER KING Co. (De Belleville): Louisville, Feb. 2, week; Columbus, O., 9, 10, 11; Wheeling, W. Va., 12, 13, 14; Philadelphia, 16, week.
STRATEGISTS Co.: Chicago, 9, week.
SALSBURY'S TROUBADOURS: Brooklyn, 2, week; N. Y. City, 9, week; Troy, N. Y., 16, 17, 18; Albany, 19, 20, 21; Buffalo, 23, 24, 25; Erie, Pa., 26; Sandusky, O., 27; Dayton, 28; Lexington, Ky., March 2.
SHADOWS OF A GREAT CITY Co.: Jersey City, 2, week; New Haven, 9, week; Harlem, N. Y., 16, week; Philadelphia, 23, week; Providence, March 2, week.
STAFFORD-FOSTER Co. (Willis Ross, manager): Johnstown, Pa., 5; Greensburg, 6; Connellsville, 7; Uniontown, 9; McKeesport, 10; Newcastle, 11; Titusville, 13; Bradford, 14; Warren, 16; Jamestown, N. Y., 17; Corry, Pa., 18
STORM-BEATEN Co. (Western): Cedar Rapids, Ia., 4, 5; Dubuque, 6, 7; Quincy, Ill., 9, 10; Springfield, 11, 12; Peoria, 13, 14
STORM-BEATEN Co. (Central): Evansville, Ind., 4, 5; Cairo, Ill., 6; New Orleans, 9, week.
SIMMS COMEDY Co.. Keokuk, Ia., 14, week.
THREE WIVES Co: Philadelphia, 2, week; Brooklyn, 9, week; Buffalo, 16, 17, 18; Detroit, 19, 20, 21; Toledo, 23; Kenton, 24; Dayton, 25; Indianapolis, 26, 27, 28; St. Louis, March 2, week.
T. W. KEENE: Haverhill, Mass., 6; Chelsea, 7.
THORNE'S BLACK FLAG Co.: Philadelphia, 2, week; Baltimore, 9, week; N. Y. City, 16, week.
TWO JOHNS Co.: Aurora, Ill., 5; Joliet, 6; Pullman, 7; Chicago, 16, week.
UNION SQUARE Co.. New Orleans, Feb. 9, six weeks.
WALLACK'S VICTOR DURAND Co. No. 1: Philadelphia, 2, week.
WALLACK'S VICTOR DURAND Co. No. 2: San Francisco, 26, two weeks.
W. E. SHERIDAN: Stockton, Cal., 10, 11; Sacramento, 12, 13, 14; Woodland, 16, 17; Chico, 18; Marysville, 19, 20; Oroville, 21; Nevada City, 23; Carson City, 24, 25
WALLICK'S NEW BANDIT KING Co.: Utica, N. Y., 5; Elmira, 6; Hornellsville, 7; Williamsport, Pa., 9; Wilkesbarre, 14.
WAGES OF SIN Co.: Montreal, Feb. 2, week; Toronto, 9, week; Detroit, 16, 17, 18; Grand Rapids, 19, 20; Kalamazoo, 21; Chicago, 23, two weeks.
W. J. SCANLAN: New Orleans, 2, week; Mobile, Ala., 9, 10; Pensacola, Fla., 11; Columbus, Ga., 12; Atlanta, 13, 14
WELLESLY-STERLING Co.: Oneida, N. Y., Feb. 2, two weeks.
WALSH'S COMEDY Co.: Baltimore, Feb. 2, week; Washington, 9, week; Nashville, Tenn., 16, week; Memphis, 23, week.
WILLIAMS COMEDY Co.: Willimantic, Ct., Feb. 2, week.
ZANITA (Tompkins and Hill's): Chicago, Feb. 2, four weeks
ZOZO: Lawrence, Mass., 4, 5; Lowell, 6, 7; Worcester, 9, 10; Springfield, 11, 12; New Haven, 13, 14; Jersey City, 16, week.

### OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA Co.: Chicago, 2, week; Richmond, Ind., 9, 10
ALICE OATES: Lacrosse, Wis., 5; Dubuque, Ia., 6; Davenport, 7; Chicago, 9, week.
ABBIE CARRINGTON: St. Joseph, Mich., 9; Benton Harbor, 10; Elkhart, Ind., 11; Racine, Wis., 12; Milwaukee, 13.
BOSTON IDEAL OPERA Co.: Richmond, Va., Feb. 2, week; Norfolk, 10, 11; Washington, 12, 13, 14.
BENNETT MOULTON OPERA Co.: Salem, Mass., Feb. 2, week; Lynn, 23, week.
CARLETON'S ENGLISH OPERA Co.: N. Y. City, Feb. 2, week.
CORINNE MERRIEMAKERS: Montreal, Feb. 2, week; Worcester, Mass., 9, week; New Haven, 16, week.
DUFF'S OPERA Co.. N. Y. City, Dec. 22—indefinite season.
FAY TEMPLETON: Newton, Ia., 6; Iowa City, 7; Cedar Rapids, 9.
FORD'S OPERA Co.: Lafayette, Ind., 5; Springfield, O., 6, 7; Chicago, 9, week; Richmond, Ind., 12.
GRAU'S OPERA Co.; Columbus, 2, week; Springfield, 9, 10
HOLMAN OPERA Co.: Fremont, Neb., 5, 6, 7.
JOSEFFY: Detroit, 3, 4, 5; Toledo, 6, 7
JEANNIE WINSTON: Portland, Ore.—indefinite season.
MINIATURE PATTI Co.: Providence, R. I., 5; Taunton, Mass., 6
MCCAULL'S METHUSALEM Co.: Philadelphia, Feb. 2, two weeks
MCCAULL'S PATIENCE Co.: Boston, Feb. 2—indefinite season.
MCCAULL'S FALKA Co.: Chicago, Feb. 2, two weeks; Baltimore, 16, week.
MCGIBENY FAMILY Boston, 2, week.
N. Y. IDEAL OPERA Co.: Jacksonville, Fla., 2, two weeks; Jacksonville, 16, two weeks.
MCCAULL'S APAJUNE Co.: N. Y. City, Dec. 15—indefinite season.
MEIGS SISTERS: Dayton, 6; Hillsboro, 7; Cincinnati, 8; St. Louis, 19.
MAPLESON'S OPERA Co: New Orleans, Jan. 26, two weeks; St Louis, 9, week.
THALIA OPERA Co.: Philadelphia, 9, week.
ST. QUINTEN OPERA Co.: Halifax, N. S., Feb. 2, week; St. John, N. B., 9, week.
THOMPSON'S OPERA Co.: Feb. 2, 3; Detroit, 4 to 7; Pittsburg, 9, week; Louisville, 16, week.
WILBUR OPERA Co.: Janesville, Wis., Feb. 5.

### MINSTREL COMPANIES.

BARLOW-WILSON: Williamsburg, Feb. 2, week; New Orleans, 23 week.
BAIRD'S: Lawrence, Kas., 5.
CALLENDER'S: Yonkers, N. Y., 5; Greenwich, Ct., 6, 7; Jersey City, 9, 10, 11.
HYDE AND BEHMAN'S: Hartford, Ct., 5; New Haven, 6; Bridgeport, 7; Danbury, 9; Newburg, N. Y., 10; Rondout, 11; Troy, 12; Cohoes, 13; Poughkeepsie, 14.
HI HENRY'S: St. John, N. B., 5, 6, 7; Monckton, 9; Halifax, N., 10, 11, 12.
SAWYER'S GEORGIA: Philadelphia, Feb. 2, two weeks.
T. P. W.: Boston, 26, two weeks; Philadelphia. Feb. 9 two weeks; N. Y. City, 23, week.

### VARIETY COMPANIES.

BAYLIES' BRIGHT LIGHTS: N. Y. City, 19, two weeks; Newark, Feb. 2, week; Buffalo, 9, week; Chicago, 16, week; Meriden, Ct., 19, 20; Danbury, 23, 24; N. Y. City, 26, week.
BEANE-GILDAY Co.: Indianapolis, 16, 17, 18.
CHRISSIE COMB: Buffalo, 2, week.
DAVENE-AUSTIN ALLIED ATTRACTIONS: Brooklyn, 2, week; N. Y. City, 9, week; Baltimore, 16, week; Philadelphia, 23, week; Pittsburg, March 2, week.
GRAY-STEPHENS Co.: Jersey City, 2, week.
HOWARD ATHENÆUM Co.: Pittsburg, 2, week; Brooklyn, 9, week; N. Y. City, 16 week; Boston, 23, week.
HALLEN AND HART Co: St. Louis, 2, week.
IDA SIDDONS' MASTODONS: Philadelphia, Feb. 2, week; Baltimore, 9, week.
KERNELL Co.: N. Y. City, 2, week.
LILY CLAY'S ADAMLESS EDEN: Milwaukee, 2, week; Decatur, Ill., 13.
LANG'S MAGNETS: Quebec, Can., 2, week.
STAR SPECIALTY Co.: Chicago, 2, week.
ADAMLESS EDEN Co.: Utica, N. Y., 9; Denver, Col., 16, week.
MURPHY AND MACK: N. Y. City, 2, week; Washington, 9, week; Philadelphia, 16, week; Baltimore, 23, week; Washington, March 2, week.
MURRAY AND MURPHY: Buffalo, 2, week; Batavia, N. Y., 9, Penn Yan, 10; Canandaigua, 11; Lyons, 12; Rochester, 13, 14.
PAT ROONEY'S Co.: Cincinnati, 2, week.
RENTZ-SANTLEY Co.: Baltimore, Feb. 2, week; N. Y. City, 9, week; Boston, 16, week.
SILBON-ELLIOTT Co.: Cleveland, Feb. 2, week; Wheeling, W. Va., 9, week; Cincinnati, 16, week; Columbus, 23, week.
WATSON'S WRINKLES: Chicago, Feb. 2, week.
ZOE GAYTON, St. Paul, 2, week.

### MISCELLANEOUS.

AUSTRALIAN NOVELTY Co.: New Haven, 2, week; Philadelphia, 9, week.
BUFFALO BILL'S WILD WEST: New Orleans, La., 2, two weeks.
HOWORTH'S HIBERNICA: Plymouth, Pa., 5; Nanticoke, 6; White Haven, 7; Hazleton, 9.
KELLER AND CUNARD (Illusionists): Philadelphia, 26, two weeks.
MIACO'S HUMPTY DUMPTY: Rochester, N. Y., 2, week; Albany, 9, week; Troy, 16, week; Montreal, 23, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Auburn, N. Y., Feb. 2, week; Rome, 9, week; Utica, 16, week.
SUYDAM'S HUMPTY DUMPTY: Altoona, Pa., 10, 11.
TONY DENIER'S HUMPTY DUMPTY: Pottsville, Pa., 5; Lancaster, 6; Reading, 7; Williamsburg, 9, week.
TWAIN-CABLE READINGS: Fort Wayne, Ind., 5; Lafayette, 6; Indianapolis, 7.


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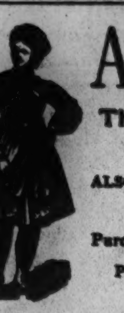
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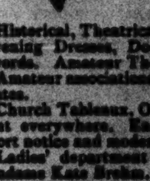
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## TELEGRAPHIC NEWS.

### A Prosperous Week.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Feb. 4.—Victor Durand opened at the Opera House to a large assemblage of fashion. The play did not achieve the success here which it commanded in New York. There is no occasion to go into ecstasies over the first performance. As the week progresses improvement may be visible. Many of the people seem to have roles ill-suited to their talents. Sophie Eyre made a favorable impression.

At the Walnut Three Wives to One Husband opened under favorable auspices. It is a very broad farce, and betrays the crowing of the Gallic cock. The company work unevenly, but lack of familiarity with their parts may account for this. Young Sothern gives a clever rendering of the part of Cobbe.

Called Back at the Chestnut continues to draw full houses.

Prince Methusalem was revived at Haverly's on Monday night to a good-sized audience. De Wolf Hopper made quite as pronounced a hit as did Frank Wilson in the part of the Duke. "The Dotlet on the i" was called for until exhaustion seemed about to ensue. Januschowsky sang prettily. Rosalba Beecher was very much out of tune.

A large house greeted Jacques Kruger in Dreams at the Arch, and the National was filled with admirers of The Black Flag. The week promises to be most prosperous.

### Business Much Improved.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Feb. 4.—The Private Tutor was presented on Sunday night at Heuck's New Opera House, with Charles Frew in the title role, and attracted a splendid audience. The company is notably good, Burleigh and Davidson both coming in for considerable applause.

Lotta at the Grand opened to a packed house same evening, and is apparently as bright and pert as ever, though her vocalism is greatly improved since previous visit.

At Havlin's Neil Burgess in Vim crowded the house at both matinee and evening performances, while Pat Rooney's combination at the People's opened a week's stay to one of the largest houses of the season.

Lucy Carrick, a debutante, supported by Giles Shine, will present East Lynne at Bellevue, Ky., on the 11th.

### Suffered Enough.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, R. I., Feb. 4.—John A. Stevens opened at the Providence on Monday night in Passion's Slave before a fair house. He has decided not to produce his new play, In the Dark, and we thank Heaven for it, as Providence has suffered enough as a "dog town."

### Auctioning Benefit Boxes.

[BY TELEGRAPH TO THE MIRROR.]

INDIANAPOLIS, Feb. 4.—Zelda Seguin, in The Bohemian Girl, drew packed houses at Dickson's Grand, Monday night. Standing room only was announced before the curtain went up. Thomas Christy, the tenor, got lost on road between Louisville and Indianapolis, and did not arrive before 9 30.

Kate Claxton, in Sea of Ice, drew a big house at English's.

The Elks auctioned off the boxes for their benefit to take place on Friday. Four boxes realized a sufficient sum to defray all the expenses.

### Another Suit Over the Bad Boy.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Feb. 4.—Mme. Janish made her first appearance in this city, at the Opera House, on Monday evening, before a very fair audience. She appeared in Camille, and made a very good impression.

Charlotte Thompson opened the week at Library Hall to a fair house.

The Howard Athenæum company, at the Academy, opened large, as also did Peck's Bad Boy at Harris' Museum.

Lizzie Simms has severed her connection with the Howard Athenæum company. Mme. Kabowls, the French acrobat, takes her place.

Charles B. Craig joined the Charlotte Thompson company here. George W. Peck, the owner of Peck's Bad Boy, brought suit in the United States Court, this city, against Manager Harris, to restrain him from producing the comedy. An injunction has been asked, and a hearing in the case was to take place this morning.

### The Ideals in the South.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va., Feb. 3.—The Boston Ideal Opera company opened a week's engagement on Monday night to the largest and most fashionable audience of the season. Fra Diavolo was put on, and a Richmond audience never enjoyed a smoother or more artistic rendition of the opera, either as to singing or acting. The advance sales for the week indicate large houses.

The New Magdalen and Ann Bow-Lean are being played at the Museum by the Agnes Wallace-Villa company. A large audience filled the house Monday night.

### Mr. Adams Exposes a Fraud.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Mass., Feb. 4.—I have learned that [illegible] has been announced in the *Clipper* as connected with a George H. Adams Humpty Dumpty and Specialty troupe. I am engaged for the season with Zozo, the Magic Queen, and have no connection in any shape or form with the organization advertised. GEORGE H. ADAMS.

### A Fashionable Event.

[BY TELEGRAPH TO THE MIRROR.]

CHARLESTON, S. C., Feb. 4.—Madame Barbot will render the opera of Crown Diamonds to-morrow night at the Academy of Music with a selected company of amateurs. Every seat is sold and the affair promises to be a great society event of the season.

Milton Nobles opened in Love and Law to a fine house on Monday night. Half the house had been sold in advance.

### Harry Mann Called Home.

[BY TELEGRAPH TO THE MIRROR.]

COLUMBUS, O., Feb. 4.—Evans and Hoey and Jennie Yeamans opened at Comstock's in The Parlor Match to a big house.

At the Grand Grau's Opera company, in Lace Handkerchief, had the standing-room sign out.

Harry Mann left for New York on Monday night on receipt of a telegram announcing the serious illness of his wife.

### Encouraging.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Feb. 4.—There is a noticeable improvement in business generally, but it has not yet recovered to a satisfactory degree. The Silver King, at Macauley's; Leopolds, at the Temple, and Barry and Fay, in Irish Aristocracy, at the New Grand, all opened Monday night to fair houses, and the prospect for the week is encouraging.

### Albina de Mer's New Play.

[BY TELEGRAPH TO THE MIRROR]

DETROIT, Feb. 4.—The announcement that Mlle. Albina de Mer (Mrs. M. B. Curtis) was to appear in the title role of Robert Griffin Morris' latest drama, Elaine, coupled with the fact that it was its first production on any stage, drew a large audience at Saturday's matinee at Whitney's. The frequent outbursts of applause clearly evinced the cordial reception which theatre-goers in general will give this romantic play. The support was admirable. Mlle. de Mer, as the heroine, appeared to her best advantage. Contrary to the average poor production of new plays, everything moved along smoothly and in good order.

Crimes of London opened Monday night to an immense audience at White's.

### Good Business All 'Round.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Feb. 4.—Good houses, generally, on Monday night at all of the theatres. Patience was revived with great *eclat* at the Bijou, with Mary Beebe as Patience and J. H. Ryley as Bunthorne. Laura Joyce was an excellent Lady Jane. Fantine began its third week at the Boston Museum. Robson and Crane appeared in Forbidden Fruit at the Park, J. K. Emmet, in The Strange Marriage of Fritz, at the Globe. Thatcher, Primrose and West began their second week at the Boston. Joseph J. Dowling and Sadie Hasson appeared in Nobody's Claim at the Howard Athenæum.

### Rondout's Loss.

[BY TELEGRAPH TO THE MIRROR.]

RONDOUT, N. Y., Feb. 4.—Since the burning of Sampson's Opera House, last Thursday night, our only place of amusement is Liscomb's Opera House. Frank Evans and Louise Rial produced Called Back very satisfactorily on Monday and Tuesday nights.

### Miss Watts' Serious Fall.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Feb. 4.—There is a good deal of sameness about the entertainments this week. Baker and Farron opened Monday at the Academy of Music to a medium house. The Emigrants are to be seen.

Mills, Barton and Rice's Minstrels, who are at the Adelphi, likewise met with only a medium house—not the general Monday night crowd.

J. M. Hill boomed Murray and Murphy judiciously, resulting in a full house at the Court Street Theatre. Our Irish Visitors afforded lots of laughter for those present.

Amelia Watts, leading lady of Baker and Farron's company, was unable to appear Monday, and will probably retire for some time. She met with a fall Saturday night which affected her spine.

### A Welcoming.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Feb. 4.—Pavements of Paris, at Leland, met with great success on Monday and Tuesday nights. Messrs. Morris and Forsberg and Miss Carroll were years ago in the stock of this city. They were warmly welcomed, as was also Miss Bancker, who is an Albany lady.

Bandmann at the Museum has been drawing large houses.

### Fanny Davenport at the Capital.

[BY TELEGRAPH TO THE MIRROR]

WASHINGTON, Feb. 4.—Monday was a gala night at the National Theatre. The fashion, wealth and intellect of the city attended at Fanny Davenport's opening in Fedora. The White House, Congress, the Cabinet and Diplomatic Corps were largely represented. The audience was in the best of humor, and a strong feeling of national pride permeated it. At the close of every act the spectators were roused to the highest pitch of enthusiasm, and America's queen of the drama was recalled eight times during the evening. Henry Lee, E. O. Jepson and Miss Weaver gave the star excellent support.

On the same evening Henry Irving appeared at Albaugh's in The Bells, preceded by the comedietta, The King and the Miller. The star did not appear in the latter. The house was fairly filled.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

HARRISBURG, Feb. 4.—The new departure, low prices, attracted a very large audience to Tony Denier's Humpty Dumpty show last night. The attraction, with its specialties, was well received, and encores were frequent.

WINSTED, Ct., Feb. 4.—The Boston Ideal Dramatic company began a week's engagement at the Opera House on Monday night. Low prices. Wright Huntington and Inez Pereire are in the company. The author of the play Conspiracy has forbidden Mr. Huntington its use.

BALTIMORE, Feb. 4.—Henry Chanfran opened in Kit at the Front Street Theatre Monday night to one of the largest audiences ever assembled in the house. Star and company delighted the audience.

HARTFORD, Ct., Feb. 4.—Atkinson's Comedy company appeared at the Opera House Monday night in Peck's Bad Boy before a good-sized and well-pleased audience. John J. Williams as the Bad Boy was excellent. N. S. Wood opened at the American in The Boy Detective to a good house. The Glassford combination opened at the People's Theatre in the Two Orphans to a large house. John Murray opens at the Opera House 9th. for a week.

PETERSBURG, Va., Feb. 4.—Dickson's Sketch Club gave a very amusing performance Monday night at the Academy to a very poor audience. Lew Tatum, Virginia's veteran comedian, was greeted by an immense crowd at the Gem Theatre.

BOSTON, Feb. 4.—Zozo, the Magic Queen, played at Music Hall, Lynn, Mass., Monday night, to 1,590 people. Tuesday night hundreds were turned away. Prices ranged from thirty to fifty cents. A. S. RICE.

NEWCASTLE, Pa., Feb. 4.—My Partner drew a good house Monday night and gave great satisfaction.

NEWPORT, R. I., Feb. 4.—The Devil's Auction drew a large house Monday, and was voted to be a very fine performance.

CHILLICOTHE, O., Feb. 4.—C. B. Bishop, in Widow Bedott, had a very light house at the Masonic on Monday night. George Alfred Townsend delivered a lecture at Clough's to a very good house, composed of our best people.

FALL RIVER, Mass., Feb. 4.—Hyde and Behman's troupe appeared Monday night before a good house, and gave the best minstrel performance of the season. T. P. W.'s announcement from the stage when here hurt H. and B.'s business some, but a return engagement would draw largely. Colonel Keyes was here Monday in advance of J. K. Emmet. James Whalen, property man with Hyde and Behman, left the company here. Richard Coleman, the Jimmy Duffy in Peck's Bad Boy, was arrested here on Saturday night for wronging a Boston girl, and was taken to that city.

WILLIAMSPORT, Pa., Feb. 1.—On Monday night William Stafford and Evelyn Foster opened in Hamlet to a fair-sized but very appreciative audience. They were greeted with rounds of applause, and won the warm approval of all present. The company gave excellent support.

CHICAGO, Feb. 4.—Sieba, at the Grand Sunday night, arrived late, and curtain did not rise until near nine o'clock. House crowded. McKee Rankin's company, at Hooley's, drew a fair audience. The play Notice to Quit was well received. Falka, at the Columbia, to a small house Sunday night. Large Monday night. No performance of Zanita Monday night.

HAMILTON, Ont., Feb. 4.—Hanley's Dan's Tribulations company drew a good house Saturday night. Joseph Murphy, Frank Girard's Cold Day When We Get Left, and the Adamless Eden company fill out the week. H. J. Daniels was in town last week. He leaves for Hayti, Feb. 9 to join his attraction there. The Hamilton Amateur Opera company scored a hit in Toronto Saturday matinee and evening. C. A. Haystead is in town visiting friends.

## Professional Doings.

—The Holman Opera company is on the road again.

—Anna Boyle has been engaged as leading support to R. L. Downing.

—Joseph Greensfelder is spending a few weeks at his home in Baltimore.

—Signor Imano will leave the Standard upon the withdrawal of A Trip to Africa.

—R. E. Graham will remain with George S. Knight for the remainder of the season.

—The parts for the opening play at the Lyceum Theatre were given out on Saturday.

—Patti Rosa was in town on Saturday arranging about her new play by Howard P. Taylor.

—Emmie Wilmot joined the Her Atonement company in Pittsburg last week to play a leading part.

—The incidental music for Don Cæsar de Bazin at the Fifth Avenue was supplied by W. D. Marks.

—Lizzie Simms, the danseuse, is seriously ill, and has been obliged to leave the stage temporarily.

—Horace Wall spent Monday, Tuesday and yesterday in town upon business for his New Haven Opera House.

—J. P. Slocum is now the sole manager for John A. Stevens.

—Henry Guy Carleton's new play will open the next Wallack season.

—On account of delicate health, Emma Stanley has left Rice's Surprise Party.

—The Kernells will have a legitimate comedy next season called The Two Students.

—Frederick Codey has been appointed advertising agent of the Bijou Opera House.

—James Wallace has been engaged by Manager Tuthill for R. L. Downing's company.

—Rudolph Aronson will continue to conduct the Casino concerts for a few Sundays longer.

—Samuel Harrison says that Harrison and Gourlay have not had a losing week this season.

—Henry Pettit, author of The Black Flag and other lurid dramas, will come to America in the Fall.

—Walter Brooks has adapted one of Sardou's plays, Giotto, in which Rhea will fill a boy's part.

—Barney McAuley, who has been under medical treatment for some months, is quite himself again.

—E. E. Rice is arranging to revive Evangeline. It will be played by what is now the Surprise Party.

—Ida Mulle was yesterday engaged by R. L. Downing for Tally-Ho. A part is being written up for her.

—Tony Sullivan will leave the Standard after the run of A Trip to Africa, not being cast in Gasparone.

—Several changes will have been made in the Bottle of Ink company when it appears in Brooklyn next week.

—Bertha Fisch returns to the cast of Adonis, her place during the past two weeks having been filled by Lila Blow.

—When The Kindergarden goes to Brooklyn, in two weeks, little George Bruening will introduce his specialties.

—Signor Conti has left the Kiralfy management. He will settle down as a professor of stage dancing in the city.

—Judge Gedney has arranged for the production of his opera, The Culprit Fay, at Watertown, N. Y., on Feb 4.

—We, Us & Co. opens for eight weeks at the Fifth Avenue about the middle of April. Thence to San Francisco.

—On Sunday night last Signora Romaldi was unable to appear at the Casino concert. Belle Cole was substituted.

—In March, at Vienna, Strauss will produce his new opera, The Gypsy Baron, which he considers his masterpiece.

—J. J. Coleman, who went to England with Frank I. Frayne, has returned. He says that Frayne is doing well over there.

—George Blumenthal is arranging for the appearance of a well known star, supported by a pick of amateur performers.

—The management of the Eden Musee are having manufactured life size figures of all the Presidents of the United States.

—Captain Thompson is conducting the rehearsals of his play, The King's Pleasure, by the Barrett company at the Star Theatre.

—Ed. Bloom has returned to town. He says that all salaries of the Orpheus and Eurydice company were paid up to the date of disbandment.

—Charles Stanley will play W. F. Clifton's part in Gasparone, and Richard Mansfield will play the character for which Stanley was originally cast.

—Frederick Archer has under consideration a scheme to establish an entertainment in the city upon the plan of the German Reed operettas in London.

—Maude Granger will not take out her play, The Idol of an Hour, but probably accept one of the several offers she has received to play leading business.

—H. J. Loring and W. S. Daboll, of the Salsbury Troubadours, have disposed of several farces lately, the joint result of their spare hours on the road.

—Thatcher Primrose and West, the only minstrels whom the Boston Theatre management will play, drew $14,000 in eight performances last week.

—Harry Miner has dropped Victoria Morosini from his list of enterprises. Manager Amberg will follow suit. The concert tour in the West was very disastrous.

—Henry Clark, of the Dreams company, will go to England this Summer to arrange for the transfer of costumes, scenery, etc., of the Edouin and Sanger Burlesque company.

—A dress rehearsal of Ixion on Sunday showed that many of the people were not sufficiently prepared, so Manager Percy at once concluded to postpone the opening until Wednesday night.

—Charles Watkins will not return to the management of his wife, Ada Gray, as he believes she is in good hands at present. He is at present casting about for a suitable play for Daisy Murdock.

—The Bijou Theatre will be offered by auction on Feb. 20, in accordance with the order of the court, to satisfy the claim of the mortgagees. It is understood that the sale will not prejudice Miles and Barton's lease.

—C. A. Chizzola will go to Europe in about a month to visit Salvini at his Italian home. The manager will have three ventures on the road next season, and it is stated the Lydia Thompson Burlesque company will be under his wing.

—Apajune will be withdrawn from the Casino on Feb. 21, and be succeeded by Patience with the company now playing at the Boston Bijou. Afterward The Sorcerer and Pirates of Penzance will be given, and then Die Fledermaus.

—Marius de Lazare says he will shortly send out a company with his new musical comedy. He has also finished his drama, Valleria, and two musical farces. His adaptation of Offenbach's Bridge of Sighs is to be produced in Boston early.

—The Mallorys desired to retain Frank Thornton for future productions but he thinks he will make money in Australia with The Private Secretary. He has made a satisfactory arrangement with the author for the English colonies at the Antipodes.

—A Wife's Honor was announced for revival in Salt Lake last week. Whether this is another venture by the author of the play, Mr. Marston, is not stated. His company disbanded in the West a few weeks ago under not very pleasant circumstances.

—Richard White, late with the In The Rank company, died suddenly on Sunday at the St. Vincent Hospital, and was interred yesterday in the Greenwood plot belonging to the Actors' Fund.

—Mattie Lee Price, the Electric Girl, is at an East side variety house, and is attracting little attention. The multiplication of electric girls made the public suspicious, and interest in Georgia Wonders died an early death.

—The city variety theatres have not done so well this season as in others. A large number of their patrons are out of work. The unemployed waking the streets, however, perceptibly increase the matinee attendance.

—Dion Boucicault is treating the New Englanders rather shabbily. Complaints are loud over the inferiority of his support. One correspondent says that, with few exceptions, the company would disgrace a dime museum.

—In Birmingham, Ala., last Wednesday night, Hon. Alexander McClure, of the Philadelphia *Times*, made an address to the audience before the curtain rose on W. J. Scanlan's performance of The Irish Minstrel. Mr. McClure was the guest of the city.

—Denman Thompson and H. Wayne Ellis are in litigation. The play Rich and Poor, which was only produced a few weeks ago in Fall River, Mass., has been shelved by Mr. Thompson, and Mr. Ellis is suing him for the balance of the purchase-money.

—A. M. Palmer and others representing the Actors' Fund will go to Albany in a week or two to present a petition and arrange for the presentation to the Legislature of the bill now in Judge Dittenhoefer's hands regarding the revenue derived from theatrical licenses.

—Hugh Fay, of the Barry and Fay firm, still continues in ill-health, and this announcement is made on the printing of the company. His reappearance is indefinitely postponed. William Carroll, his substitute in Irish Aristocracy, is well received by the audiences.

—The Kiralfy Brothers' Sieba scenery and properties were attached on Saturday at Heuck's Opera House, Cincinnati, on a claim of $200 at the instance of George E. Stoneburner, of Columbus, O. Security was, however, given, and the attachment dismissed.

—John A. Stevens informed a friend last week that he is rapidly recouping, and that next season, if his present arrangements hold good, he will go to England and play a long season in London. Several East End managers in Cockaigne are anxious to secure him.

—Our out-of-town staff are requested to write the word "Correspondence" across the lower left hand corner of the envelopes. The greater number of our correspondents are not remiss in this matter, and this paragraph is intended only for the eyes of a few neglectful ones.

—F. W. Gretton, manager for John Murray's company, was in town on Tuesday engaging people. He says that up to Christmas time the skating rinks ruined business, but he at once reduced prices to fifteen, twenty-five and thirty-five cents. Business at once improved.

—George H. Murray, agent for the Burr Oaks company, requests us to state that the reports of the closing of his organization are entirely unfounded. Walter Bentley, however, left the company on Saturday night last, as the management were about employing cheaper people.

—After the run of The Recruiting Officer a number of matinees will be given at Daly's Theatre by Professor Stoddart, presenting stereopticon views of foreign countries with accompanying lectures. Contrary to the usual custom, doors will open at about ten o'clock in the morning.

—Little Corinne was arrested by the S. P. C. C. in Troy last week, but was almost immediately released with permission to perform. Little Corinne is a hardy child, but she has been acting so continuously during the last three years that she will be allowed to rest during the Summer.

—The houses at Wallack's last week were light. On Saturday night the Bijou was packed. Many people were turned away from Booth's performances, matinee and evening, and on Thursday night every seat was sold before six o'clock. The Private Secretary and Daly's also had large audiences.

—The members of the Muggs Landing company were fined one dollar apiece for giving a Sunday night performance in Dayton, O., last week. Local Manager Weidner paid the fines, and proposes to make a legal test. The other local manager, L. H. Reist, has promised to close his house on Sunday nights.

—Modjeska opens her next American tour at Chicago. She will arrive here in September. Her first New York appearance will be in January. At present she is under a three months' contract to Abbey to appear in England, opening at the Lyceum, London, late in March. It is not probable that Maurice Barrymore will be the leading man of her American company; but it is said that many of the old members have been re-engaged.

—The Orpheus and Eurydice company has come in. While in New York, a few weeks ago, Manager Watkins reduced the company and scaled the salaries. The company had been one of the most expensive on the road. Even with the reduction, Manager Watkins says, and although business was good, considering the times, the expenses continued to eat up the receipts. Orpheus and Eurydice has had a rather unfortunate career in the provinces.

—A. L. Wilbur has fixed on a new plan for a Summer season—he will compete with the circuses. "I open under a tent, May 4, at Meriden, Conn.," he writes. "My season is for twenty weeks. The canvas will cover 4,000 people. Everything will be new. Twenty-five cents is to be the price of the best seat. Only week stands will be played. I am playing my opera company now to cheap prices, and packing the houses. Prices must come down generally before business will be any better. If people can't stand our old prices, I say let us come down to the people's prices."

—H. A. D'Arcy has had bad luck in a recent venture. Tempted by the low price craze, he took out a small company to play three-night and one-week stands. He claims to have been duped in the selection of a partner. Trouble between them came to a climax in Syracuse on Saturday last, and the company disbanded. All the members of the company but two—the partner and his wife—sympathize with Mr. D'Arcy. Walter Owen says the newspaper reports of a quarrel behind the scenes at Syracuse were much exaggerated. He avers that when he is alleged to have made a fierce remark to the partner that was heard by the audience, he was in his dressing-room.

## Ethics of Eating.

An American humorist, in a paper bearing the above title, contributed to a New York review then in existence, exploiting the vegetarian system of diet, concluded from the assumptions of its supporters that its use would be followed by great intellectual and moral changes in those who adopted it.

Its psychological influence must be so potent educationally that when the appropriate regimen was employed the result would be a character corresponding. For great splendor, coupled with devotional feeling, the scholar might diet on the gorgeous and orb-worshipping sunflower; for astuteness, Boston baked beans; for poetry, the sensitive plant, and so on all along the scale.

A similar idea seems to have influenced Dickens at an after period, in delineating the character of his well known Dr. Blimber, who guarantees at his Academy a thorough course of vegetables, with the judicious use of the rod.

There is no professional class that considers and should more carefully study stomachic influences than those connected with the theatre; and we know that artists in the drama and opera have not been neglectful of the time and place to brace themselves with a juicy chop or sirloin and the throat-limbering mug of ale or lager. In truth, it is an accepted fact that practitioners on the voice have been uniformly good feeders and have sought condiments that accommodated themselves to their special idiosyncracies.

A recent interview with an old Washington restaurateur brings before us a number of the most distinguished orators in the most brilliant period of American eloquence, in their dietetic practice, and a most singular record it is. From this authentic source we learn that our Cicero, Henry Clay, was a great lover of broiled oysters and baked pumpkins, and that on an occasion of his entertaining a party of his distinguished associates he had a sliced watermelon set out before him, and said: "Now, gentlemen, you have before you the most magnificent product of the vegetable kingdom. Now here is the most magnificent product of the animal kingdom—butter." Whereupon he proceeded to butter a slice of melon and fall upon it tooth and nail. Such was the great Kentuckian's favorite "sop," which seems to partake somewhat of the proverbial buttered parsnip.

Mr. Calhoun's most esteemed dish was 'possom and sweet potatoes. Senator Thomas H. Benton, of Missouri, whenever he could, tackled bacon and molasses. President Harrison, when installed in the White House, called for his regular old fashioned North Bend dinner, which embraced cabbage, pickled pork, fresh roast pork, peas, cucumbers and sweet potatoes, with corn meal fritters for dessert. Daniel Webster might be described as a good eater all around, his dinner being invariably floated on a sea of wine and whisky.

We suppose, discounting the oceanic allotment of fluid, perhaps we might classify actors with the Massachusetts Senator. There has never, we believe, been a time within the memory of man when there has not flourished in this city a house-of call for the leading representatives of the stage.

At one time it might be Reynolds' Shades in the shadow of Trinity Church, Sandy Welsh's or Windust's at Broadway and Ann street, Florence's at Broadway and Walker street incidentally Reilly's in old Chapel street, now West Broadway, the Delmonicos at divers localities, and so on stringing their way up town to Brown's famous chop house.

Altogether it cannot be denied, in regard to effective results, that the tune from the fiddle depends a good deal upon the material with which the strings are lubricated and enthused.

## Professional Doings.

—Lotta is playing to crowded houses in the West.

—Barney McAuley reopens his season on the 16th.

—Belle Stokes has joined Mestayer's We, Us & Co.

—Maud Baker has joined the Amy Gordon Opera company.

—Belle Urquhart and Rita Carroll have joined Rice's forces.

—There will be only one Silver King company on the road next season.

—Walter Owen will join Murray's combination to play leading juveniles.

—Victoria Morosini sings at the Mount Morris Theatre on Sunday night.

—Harrie S. Hilliard will make his operatic debut at the Standard in Gasparone.

—Elsie Devere did not remain with Austin's Attractions because she could not dance.

—William Seymour is attending to the production of Kindergarden for R. G. Morris.

—George Denham and Blanche Chapman propose to take out a company next season.

—George W. June is doing advance work for W. A. Edwards' Three Wives company.

—H. C. De Mille's new play was read on Sunday to the Madison Square management.

—On Saturday Viola Allen signed with the Lyceum Theatre management as leading lady.

—Manager McCaull announces that he will make Philadelphia his headquarters next season.

—Phosa McAllister and her company have been playing continuously since August 23, 1883.

—Mayor Low has demanded $75 theatrical license from each of the Brooklyn skating-rinks.

—It is reported that the Louie Lord company, from Chicago, has come to grief in New Mexico.

—Mabel Stanton is doing excellent work as leading lady of John S. Murphy's Kerry Gow company.

—J. B. Polk is busy around the Square arranging for the company which he will shortly take out.

—A date has been made for Rose Coghlan in Our Joan at the Globe Theatre, Boston, next season.

—One night last week the ticket speculators at the Metropolitan Opera House lost, it is said, over $800.

—Charles Wilkinson, the Worcester (Mass.) manager, abandoned his Uncle Tom tour after a week or two.

—W. A. Mestayer has agreed, it is said, to recompense Ezra Kendall for work in getting up We, Us & Co.

—Charles Reed, the California minstrel, has hit upon a happy name for a burlesque—Shutters of a Great City.

—Herman Merivale, the author of Our Joan, has sent Rose Coghlan a set of working models for the scenery.

—J. B. Studley, despite a threatened injunction by John Stetson, intends to continue playing Monte Cristo.

—Assisted by the Young Apollo Club, Mme. Julie de Ruyther has gone on a concert tour of the larger New England cities.

—It is announced by many of her friends that Rillie Deaves will shortly wed a well-known Treasurer in this city.

—Bret Harte is said to be writing a play that will present far Western life without the adjuncts of knives and shooting irons.

—Ada Booth is preparing to depart for Europe, where she will spend next Summer and Winter in preparation for the lyric stage.

—At the Elks' benefit in Indianapolis this week Harrison and Gourlay will do a turn in full-dress and the company Skip in costume.

—Negotiations are pending between Willie Edouin and Lionel Brough to induce the latter to come over with their burlesque company.

—Gus Hartz has been given the management of the Cleveland May Festival. He comes to New York at once to engage artists.

—Kate Girard and Loudon McCormack are starring in The Danites and '49 down East. Week stands in small towns at bottom prices.

—A daughter of Lydia Thompson by her first husband will accompany her mother to this country next season and appear professionally.

—Henry Fisher played Dr. McAllister at the New Park Theatre at the two Friday performances. He is said to have done very well in the part.

—Edwin Brown has gone to Baltimore to rehearse his play, Good as Gold, which will be the attraction at the Front Street Theatre next week.

—W. W. Furst, musical director, and his wife, Mamie Taylor, soprano, both at present with the Dreams company, are at liberty for the Summer.

—It is unlikely that Shook and Collier will have any road companies next season. Some of their present attractions may be leased to other managers.

—The dispute between Harry Miner and the Madison Square management was amicably settled on Monday afternoon at Howe and Hummel's office.

—The pupils of the Lyceum Theatre are to give a series of performances at the Star Theatre, it is said, before the end of the season—matinees probably.

—John T. Raymond is playing to packed houses in Texas this week. Harry Pearson, formerly of In the Ranks, has joined Mr. Raymond for the season.

—Fanny Louise Mazeppa Buckingham fell from her horse in Montreal last week. At first it was thought she was seriously injured; but she is all right again.

—Townsend Percy engaged Harry Brown to play the part of Minerva in Ixion, as Jennie Hughes was ill. She is much better, but still confined to her room.

—O. W. Pond, business manager of Twain and Cable's reading tour, is lying seriously ill at the Plankinton House, Milwaukee. His ailment is heart disease.

—Managers Heuck and Fennessy propose to spend $20,000 in still further improving the handsome structure in Cincinnati known as Heuck's New Opera House.

—In Chattanooga, last Thursday night, two ladies of Milton Nobles' company were injured by the falling of a trunk from a hoist. Their injuries were not serious.

—Balcony seats at the Euclid Avenue Opera House, Cleveland, have been reduced to fifty cents. Academy prices run from ten to seventy-five cents, according to location.

—The Florences will begin an engagement of three weeks at the Star Theatre on the 16th. Philip Goatcher is painting scenery for Our Governor, which is Facts rechristened.

—W. H. Brown, Maude Granger's recent manager, has accepted a similar position with M. B. Curtis. It is difficult to keep track of Mr. Curtis' manager; he changes so frequently.

—The Redmund Barry Midnight Marriage and the Dawn-Burleigh Private Tutor companies played in Lima, O., last week to twenty-five cents admission to all parts of the house.

—Lawrence Barrett will play A Blot in the 'Scutcheon and The King's Pleasure at the Star Theatre on Monday. Thursday Yorick's Love is to be presented. Richelieu will be the bill on Friday.

—Helen Blythe is playing Nellie Denver in The Silver King, supporting Fred de Belleville. J. F. Brien, her husband, is playing the Spider. They succeed Eleanor Carey and McCulloch Ross.

—A Down East correspondent asks THE MIRROR to send him "the picture of William Stafford with a dagger drawn at the tomb of Juliet." Mr. Stafford says he never had any such design upon the tomb.

—Maud Morgan, harpist daughter of G. W. Morgan, organist, of this city, is giving a series of concerts in London, assisted by Virginia Rider, a daughter of Joseph Whiting, of the Union Square company.

—Mr. Gerry's Society prevented the younger of the Inman Sisters from playing in New York City. The girl is healthy and strong. The over zeal of the Society simply deprived her mother of the week's salary.

—Emma Latham's agent announces that that lady has copyrighted her adaptation of Thedora. Miss Latham cannot have adapted Sardou's play for many reasons, chief among which is that it is not published in the original language.

—Frank C. Cooper has succeeded F. B Purdie as business manager for George C. Miln. Business in Texas has been very good, and many return dates have been filled. The statement in a Metropolitan daily that Mr. Miln would desert the boards for the lecture platform is emphatically denied by that gentleman.

—William M. Butler, a member of the staff of the Rochester *Post-Express*, is compiling a dramatic dictionary which will contain a complete list of the plays that have been produced since the earliest times, a biographical list of celebrated actors, singers and dramatists, besides other useful matter. The author has been at work for two years on this dictionary and yet it is not nearly completed.

—In his next season's contracts for his variety houses, Harry Miner has drawn the line at the trapeze. Nets, even for the extra hazardous savings and doings of banjoists and other lone performers are excluded. By the way, little has cropped up lately regarding Mr. Miner's projected variety theatre in Brooklyn, Newark and Baltimore, and, for the matter of that, his proposed up-town house of the legitimate.

—Charles Benton thinks that Texas has been maligned so far as business there this season is concerned. "I acknowledge," he writes THE MIRROR, "that it is not as good as in former seasons, but the following receipts speak for themselves as far as Fort Worth and Dallas are concerned: Clara Morris played in the former to $1,353 and in the latter to $1 233, seats selling at auction as high as $7."

—Mrs. Tom Thumb (*nee* Lavinia Warren) and Count Rosebud are soon to wed. There were two of the Warren sisters, both midgets. One died early. Tom Thumb (Charles Stratton) is not long dead. Since his day midgets have increased until they are no longer a novelty. The re-marriage of his widow will create no such sensation as did the nuptials of General Thumb and Lavinia Shannon, so admirably worked as an advertisement by Barnum.

—One of our prominent managers complains of the red tape in the office of George K Lord, General Passenger Agent of the Baltimore and Ohio Railroad, in Baltimore. He had most important business relative to a misunderstanding with a conductor, whereby money was exacted and paid under protest. He could not and did not see Mr. Lord, and was able to get no satisfaction from a young man in attendance. The cause of the complaint will be made a matter for the courts to settle.


UNION SQUARE THEATRE.
SHOOK & COLLIER, - - - - - Proprietors.
EVENING AT 8. SATURDAY MATINEE AT 2.
WEDNESDAY, FEB. 4—Production of the Romantic Drama, in five acts,
A PRISONER FOR LIFE.
Adapted from the French by Louis Nathal.
Presented with a cast including every member of the company, and
SUPERB AND NOVEL SCENIC EFFECTS.
By Mr. Richard Marston.

DALY'S THEATRE.
Broadway and 30th street.
Under the management of Mr. AUGUSTIN DALY.
Orchestra, $1.50; Dress Circle, $1; Second Balcony, 50c
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Do you recall to mind, gentle reader, the entertainment given at the old Masonic Hall, ten or eleven years ago, when Councilman Fair made his debut as the gallant fireman? Do you recall the sensation he created when, with his pants in his boot-tops, and a red flannel shirt, and a fireman's hat on, he dashed on the stage and upset all its paraphernalia in his desperate efforts to throttle the Fire Fiend? The gallant William, however, was but a supernumerary in the grand exhibit, and the allusion to him is a mere digression. It is of the stellar attraction of the occasion, "Little Nell, the California Diamond," that the Rambler would speak. It was the first time he had seen the prodigy—for prodigy she was, and even in the inappropriate part for which she was cast, the Rambler thought he detected a talent greater than had brought to Lotta fame and wealth, and in her stage manners a piquancy and fascination that he believed would make her a great favorite with the public. There was considerable of the variety business in the lines for which she was cast, but in everything she did she pleased, and her songs and specialties, we cannot recall that we have ever seen excelled. Who will ever forget, that heard her banjo solo, the charming abandon with which she rendered that time-honored relic of minstrelsy, "Who's dat Knocking?" It was an ancient chestnut, but Little Nell demonstrated that there was genuine meat in it.

The Rambler became interested in this, then suddenly discovered, gem of the Occident, prophesying, mentally, but not in print, a brilliant future for her. He observed with satisfaction that with each succeeding engagement came added reputation, and that as she went East, her audiences increased in size, and the criticism was more and more complimentary in its character Suddenly, under a special engagement, she took her departure for Australia, and with that journey went out for many years all the Rambler's knowledge of the life of Little Nell. For aught that the Rambler knew or could ascertain at that time the Gem of the Occident may have been swallowed up by a South Sea whale, or chosen to deck the coronet of some Australian bushman. He watched and watched in vain for some tidings of the fame which he had felt so sure was inevitable. He waited for ten years, but the tidings came at last, and with them a verification of the Rambler's hopes. Little Nell is famous, but it is not as Little Nell; it is as Miss Helene Dauvray. Her career has been a marvelous one, and one whose incidents would bear dwelling upon, but we shall glance at them briefly:

It seems that no member of the public, not even the Rambler, had any firmer faith in her abilities than had Little Nell herself, and while crossing the seas to Australia she marked out her future career. Her time in Australia was devoted to making and saving money, and she exerted herself to please to that extent that when she returned again to her native land she had several thousands to her credit in bank. She hungered and thirsted for knowledge, for education, and as the vessel which bore her sailed up the bay she leaned over its side and dropped into the sea the assumed name of "Little Nell" Soon she sailed for France, and in the solitude of the gay capital she was as completely lost from the world as though it had been on the sandy plains of the desert of Sahara. There for years she gave herself up to study, and she succeeded beyond her expectations. Her mastery of the French language was marvelous; she spoke it like a Parisian. Then the thought struck her that there on the boards of the critical French capital, the very home of art, in the land which had tutored the genius of a Rachel, a Ristori, a Bernhardt, she would win her way to fame. It was an audacious thought, and as novel as audacious. She visited Halevy, the dramatist, and he ridiculed the idea. He told her it was but a waste of time, that success was simply impossible. He pointed her to the fact that the French stage was strong in women, though weak in men, and that there was no place for more, although native-born and of recognized talent Mlle. Dauvray went back to her room and cried, and then resumed her studies. She sought a manager to listen to her plans. None were bold enough to undertake it, and few would even listen to her. At last her pretty face and winning ways secured her the sympathy of M. Gautier, the manager of the "Folies Dramatiques." He was disposed to be kind, but the ambitious actress demanded too much. He wanted to give her a second part for a short time, to accustom her to a Parisian audience. She wanted a play written expressly for herself, in which she should be the central character. She had her way, but the author who wrote the play refused to attach his name to it. The manager wanted to present it for the first time on an "off night," when the critics would not be present. She insisted on having it presented on the leading night of the week, saying that she was not afraid of the critics, and she would eventually have to win them to her side anyway. The manager had to quarrel with his associate to grant her request, but she was again given her way, and when the all-important night came M. Gautier was the happiest man in France, for Mlle Dauvray had won a success which set him wild. The critics were loud in their praises, the author wrote her a letter of thanks, the public was enthusiastic in its commendation, offers of engagement poured in from every side, and the goal was won. "Little Nell" was famous.—*The Rambler.*

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